

Coast Local In Dark On AFM Edict

Hollywood—Officials of Local 47, AFM affiliate here, were still in ignorance, real or pretended, of the *Down Beat*-reported edict by Jimmy Petrillo that bars AFM members from holding the so-called "license" to operate recording companies, which the AFM demands of all owners of firms producing phonograph records.

One well-known musician, who preferred to remain unidentified, and who was in the act of launching an independent label when the story came out, received a letter from Petrillo's office about the same time. The letter informed him that his application had been refused, but did not give a reason.

On a query to local officials, he was told that his membership in the AFM had no bearing on the matter and that all new applications were being held up pending the outcome of Petrillo's negotiation of a new over-all agreement with the recording industry.

\$250 Million In '54 Disc Sales Seen By Sacks

New York—"New superhighways of merchandising will speed the way" to a 15 percent upsurge in phonograph record sales next year, says Manie Sacks, vice president and general manager of RCA Victor. "Newly developed techniques of merchandising and distribution should make it possible to hike disc sales in 1954 to a record high of more than \$250,000,000," he adds.

And the introduction of high fidelity instruments and records means added musical enjoyment for record buyers, Sacks says. "For the artist, hi-fi means a wider audience. For the industry, it provides powerful, new selling ammunition that should do for the trade what the automatic transmission system did for the automobile field."

'Jazz War' Ends As Bandbox Shifts To Revue Policy

New York—Broadway's jazz war between the Bandbox and Birdland is apparently at an end. After shuttering for five days, the Bandbox late last month began a new policy by booking Clarence Robinson and his Tropicana revue.

Under the new policy, the club will emulate the old Cotton Club approach. Charlie Ventura canceled out his Oct. 20 booking there when he found out there'd be no one opposite him. Duke Ellington, who had been approached for the date, chose the Paramount instead. Then came the new policy.

'Down Beat' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 10-5 through 16-S for complete reviews.

POPULAR

CARMEN McRAE *Wanting You* (Stardust 1002)
EDDIE OLIVER *Petrillo* (Allied 5015)

JAZZ

DAVE BRUBECK *Oberlin College Concert* (Fantasy LP3-11)
STAN GETZ *Clef LP* (Clef MGC 137)
OSCAR PETTIFORD *Pettiford All Stars* (Imperial EP 122)
BUD POWELL *Bud Powell Trio* (Roost RLP 412)
DJANGO REINHARDT *Memorial LP* (Clef MGC 516)

COUNTRY & WESTERN

DARRELL GLENN *I Think I'm Falling in Love* (Valley 109)

DOWN BEAT

(Trademark Registered U. S. Patent Office)

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THIS IS Sophie Tucker's 50th year in show business, and every time she turns around, there's another celebration cake to cut. She gets some assistance on this one from the irrepressible Ritz Brothers (Harry and Jimmy) and the redoubtable Jimmy Durante.

Who's Sore? Nobody In Rare Miller-Decca Suit

Hollywood—The suit filed by the estate of the late Glenn Miller to block Decca from releasing an album of Miller band numbers taken from the soundtrack of the forthcoming *Glenn Miller Story*, is one of the most unusual ever to reach court.

The Decca album is to be composed of the Miller band numbers recreated for the film by Universal-International staff musicians and seven original Miller bandmen. The identical arrangements, taken from, and checked against, the original Miller records, were used, even unto note-for-note duplication of the ad lib solos.

'Right Included'

A studio spokesman says the right to do this was included in the over-all agreement under which the Miller estate gave permission to make the picture on the bandleader's life.

David McKay, attorney for the plaintiffs, could not be reached for comment, but Don Haynes, Miller's former manager and still active in the affairs of the estate, had this to say:

Says No

"The agreement approved by Mrs. Miller (the bandleader's widow) and other parties did not give the studio any rights other than those involved in the making of the picture. There is nothing in the suit intended to reflect on the treatment or performance, or to imply that it is in any sense unworthy. In fact, the recordings made at the studio are great. But the studio had no right to transfer them to Decca without permission of the estate."

(A Victor album of Miller re-

issues and transcriptions contains all of the same numbers.)

Meantime, nobody seems to be very mad at anyone. Although no release date has been set for *The Glenn Miller Story*, a number of special showings have been held, with all reports highly favorable of the treatment. At one, attended by the bandleader's widow, Mrs. Miller was so deeply moved that at the close she was momentarily completely overcome with emotion.

Capitol Brings Out Album Of Music For Hi-Fi Fans

Public interest in high fidelity sound has prompted Capitol Records to issue a unique new album titled *Full Dimensional Sound—A Study In High Fidelity*. This record—first of its kind—is designed: "to help test and demonstrate high fidelity equipment and to provide the discerning listener with a variety of fine music produced with ideal recording techniques."

The album contains both popular and classical compositions, including such items as *The Continental* by Ray Anthony, *Foghorn Boogie* by Dick Stabile, *Meet Mister Callaghan* by Les Paul, and "23°N—82°W" by Stan Kenton. Among classical selections are the finale to Glazounov's *The Seasons* by the French National symphony orchestra, Tchaikovsky's *Quartet No. 1 in D Minor* by the Hollywood String Quartet, the finale to the Shostakovich *Concerto in C Minor* by Concert Arts string orchestra conducted by Felix Slatkin, and an excerpt from Aaron Copland's *Rodeo* with the Ballet Theatre orchestra.

In addition, there are two selections titled *Studies In Percussion*, performed by Hal Rees, chief percussionist for 20th-Century Fox studios. These feature Mr. Rees on twenty-three different instruments, covering a tremendous range of the sound spectrum.

San Francisco Officials Throw JATP Concerts Out Of City Auditorium

By RALPH J. GLEASON

San Francisco—A near capacity crowd of over 7,000 people, packed into the San Francisco Civic auditorium last month for Jazz at the Philharmonic, behaved in what was termed by veteran JATP fans as exceptionally quiet fashion, yet did \$250 worth of damages, which was excuse enough for the city fathers to announce a ban on the show in future years.

According to San Francisco superintendent of real estate, Eugene Riordan, who made his announcement to the press immediately after the Saturday night show, the fans pitched bottles through rest room windows and mirrors, took down fire hoses, drenched balcony spectators, and staged a fight in the fourth floor rest room. There was one casualty taken to Central Emergency hospital.

In Papers

Although the total damage was small, estimated at \$250, and Granz naturally agreed to pay for it, and although Riordan said he had nothing against the performers, he nevertheless announced the decision to bar the show from the hall. First indication Granz, or any one else connected with the show, had of this, was the announcement in the local papers.

Granz immediately tried to arrange for a meeting with Riordan. Representatives of the musicians union, in the belief that it was "a bum beef," went to bat for him. One meeting with Riordan was held on the eve of Granz' departure for Japan and another will probably be held on his return at the end of November. Meanwhile, Riordan was unavailable for comment, though city hall sources hinted that the difficulties could "be worked out."

The whole episode was surprising. Granz, in an unprecedented move, printed thousands of handbills prior to JATP's performance and distributed them to the audience at San Francisco and Oakland. Headed *How to Act at a Jazz Concert*, they urged the minority of noisemakers to behave themselves for the sake of the rest of the audience and put in a strong pitch

Julius LaRosa Head\$ We\$t

Chicago—Julius LaRosa took Horace Greeley's advice and headed west to start his night club and theater personal appearance tour. He did one-niters in Muncie, Ind., and Milwaukee before beginning his current Chicago theater stint. Though he is booked here for \$12,500 for the two weeks, his percentage split could bring him \$100,000.

Then it's back to New York to tape some radio shows (he's on CBS three times a week now) and another Ed Sullivan TV show, followed by his first nitery stand, which will be at the Lake Club, Springfield, Ill., on Dec. 1 for four days. LaRosa, who is getting as much as \$4,000 for a night, gets his lowest fee here—\$5,750 for the whole date. He'll do a few more one-niters in this territory before going into the Twin Coach, in Pittsburgh, on Dec. 13 for a reported \$15,000 for the week.

for gentlemanly behavior during the ballad sessions.

Hired Cops

In addition, Granz hired a dozen uniformed police, 15 auxiliary cops, a sergeant and a lieutenant, barred all concessions so there would be no beer sold, and used a special usher force of 60 beefy men who normally work the wrestling matches. Most regular JATP patrons thought it was one of the quietest JATP shows in years.

Authorities "Touchy"

San Francisco Civic authorities, however, have been extremely touchy on jazz concerts this year. They originally refused to rent the hall for the proposed Benny Goodman-Louis Armstrong concerts and only reconsidered after a special appeal was made. In addition, both the *Big Show* and the Billy Eckstine concerts had to take special precautions to assuage worried city authorities.

Source of the trouble is believed to be the fact that at a civic auditorium dance over a year ago, given by the local butcher's union, some young hoods attending the affair went outside for a fight and ended up killing one of their number in a shooting spree in the city plaza. Fear of a repetition of this has made the fathers nervous.

Theater Next?

If the ban holds firm, Granz will probably take the Curran theater for a week next year, he said.

The Oakland concert, which in past years has sometimes been the prize noisemaker of the tour, was almost spookily quiet this year with little noise, even during Ella's slow ballads.

Trend Upset

The following timidly dissonant sentence appeared in a recent *Trend Records* press release for a Dave Pell Octet LP: "While this record has a jazz flair to it, it is not an offensive record in any way and might well become a well-known standard classic."

Non-apologetic jazz partisans wondered where *Trend* found this publicity cat—at a Kostelanetz session, maybe?

Kenton Again At Blue Note

Chicago—Stan Kenton, rapidly becoming the anchor of the Blue Note's bookings, has been rebooked into the club for the fourth time since Easter, 1952. On each of his previous stays, he has broken any existing house records. This trip he comes in over the Christmas holidays, opening on Dec. 24 for two weeks.

Date follows Kenton's current concert tour, on which are also featured Dizzy Gillespie, Stan Getz, Slim Gaillard, and the Erroll Garner trio.

Oliver J. Dragon In Town Hall Bow

New York—Oliver J. Dragon, raconteur and song-and-dance man of the Kukla, Fran, and Ollie vaude troupe, will make his singing debut at Town Hall on Thanksgiving night, Nov. 26. The baritone will sing several selections especially arranged for him by pianist Jack Fascinato.

And by popular demand, Mr. Dragon and his Kuklapolitan supporting performers will do a repeat performance of their opera production, *St. George and the Dragon*, during the second half of the program.

Perspectives

Critic Demands Junking Of Weakling Jazzmen

By RALPH J. GLEASON

The most important question in the music business today is not who's going to make the next hit record, but rather is something nobody talks about, particularly for publication.

Apparently operating on the ancient myth that you can conceal illness by not recognizing its existence, nobody, from bandboy and sideman up to bandleader and booker, will speak openly and frankly on the cancer that is infecting the business. I don't have to state it any plainer than that for you to know exactly what I'm talking about.

Jazz Is Big Business

Jazz is big business today. It's an important and money-making part of every major record company's activities and a major part of most minor firms' work. The jazz clubs flourish all over the country. In the opinion of a veteran publicist in San Francisco, a man connected with show business, the entertainment world and publicity for years, the jazz clubs are a strong part of the backbone of the entertainment field today and in the near future will be the biggest thing in the business.

Today's youngsters are the potential night club patrons of ten years from now, and what today's kids want is jazz. They are giving up the Joe E. Lewis for the John Lewises and the Sophie Tuckers for the Sarah Vaughans. Every year the older entertainment world loses another generation of customers. And the new order gains one.

Time To Clean House

With this in mind, please consider the possibility that it is time for the musicians, the jazz fans, and the musicians' union if necessary, to clean house. But good. It's up to bandleaders and bookers, sidemen and managers to see to it that the infection is stopped and a thriving business, that is also an art and a way of life, is not penalized by the twisted attitudes and hysterical flight from reality of a very few. And they are, relatively, a

few. Even though they may be a talented, articulate, and amazingly active few.

How can you respect a man who does not respect himself? There is no reality on Cloud 9, and there is no clearer perception of life. If the music business, itself, doesn't do something about it, we will all be losers in the long run. Frankly, I can think of no re-orientation too severe for certain of our so-called stars for their behavior in recent years. An addict is a shame and a disgrace to the very word "musician."

"Special Privilege" Gone

Time was when camaraderie between the races and the colors and the factions in music was the rule. The residue of history when musicians were strolling players, a group apart, and as artists and special human beings enjoyed special privileges. It's getting so the word is one of opprobrium rather than praise.

Sure the papers exaggerate; sure the hysterical columnists shoot off a lot of nonsense. But you know what's happening, don't you? Is it good? No one can cure it but you. It's time the hipsters got their hip cards punched, but in the right place.

'Female Laine' Fesses Up; Goes Scot-Free To U.S.

Dinah Kaye is Scotland's answer to Frankie Laine.

She has an accent you could cut with a kilt; she also has a manager named Rasputin who's the maddest Monk since Thelonious. And she has the official endorsement of Billy Daniels, who reportedly flipped when he heard her sing *Real Gone Guy* at a London club and gave her the go-west-young-gal treatment.

Dinah, who arrived here a few weeks ago armed with advance pressings of some of her imminent London Records releases, is now on a disc jockey promotional tour. At a pre-tour rehearsal session in New York she began her verbal autobiography with a singular revelation.

Hails From Burma

"I was born in Burma," she said. "My father was a fifer." Further cross-examination disclosed that her old man's main occupation, when he wasn't fifing, was that of an engineer in His Majesty's Army. At the age of five, she moved with the family to Scotland and started to acquire the burr.

The fifer's daughter worked as a stenographer until one day she saw an ad calling for a girl singer with a deep voice. Though she'll never cut Ricky of the Ravens, Dinah felt qualified to meet this challenge, and she's been in show business ever since.

Shore Leave

Born Kaye Cumming, she changed to Dinah Kaye, she said, because some fans had admirably noted a resemblance to the sound of Dinah Shore. "Later on," says Dinah, "people started telling me to change my style, because I sounded too much like Dinah!"

Drifting southward, the Edinburgh-educated lass worked for ENSA (British equivalent of USO) for a couple of years during the war, then graduated into the band-vocalist field. After free-lancing around awhile and working with

"Treated Me Like Horowitz," Says Teddy of British Fans

"It was the same kind of appreciation as if Horowitz had been giving a recital. They applauded as if they understood every note I was playing."

The speaker was Teddy Wilson; his subject, the audiences during a three-week concert tour of England and Scotland that marked his European debut last month. The Albert Hall in London provided his biggest, Glasgow his best crowd, in terms of attentive understanding, the pioneer swing pianist said.

Again, the MU

Teddy also delivered some observations on the vagaries of the British Musicians' Union, which, claiming that MCA had misrepresented the pianist as a variety, rather than a concert, performer, had forbidden

British rhythm sections to accompany him.

The ruling brought open defiance. "On all but four of my 18 dates I had a drummer sitting in, and on at least half the dates I had a bass player, too. One night a union delegate stopped a drummer from sitting in. The next night he went right ahead and played again, and no action was taken."

"On my last night I had a whole bandful of stars jamming with me in London—Johnny Dankworth, Kenny Baker, Sid Phillips, Keith Christie, a bunch of fine musicians. And those rhythm sections—even though they'd been used to playing with boppers—they fell in as if they'd been playing with me for years."

A Paradox

Paradoxically Mary Lou Williams was allowed to use British rhythm men for many months in England; then, suddenly, she was refused a renewal of her labor permit, and had to move to the continent. "Mary Lou was very helpful," says Teddy. "She wrote my biography for the program notes at my concerts."

Though most of his experience has been with British audiences and most of Stan Kenton's with continental crowds, Teddy felt compelled to take issue with Stan on some of his conclusions about European tastes, especially Stan's comment that "their ears are accustomed to more complex harmony and melody."

If, as Stan says, "the harmonic structure of Negro jazz was not enough to satisfy Europeans," how would he explain Louis Armstrong's phenomenal acceptance, both on records and in person?

Takes Issue With Stan

"I don't think European audiences, or audiences anywhere, believe that complexity is necessarily a virtue in itself," said Teddy. "I think Stan deserves a low bow for allowing a tremendous amount of experimentation, for maintaining a big band in which new ideas could be tried out, and for keeping away from gimmicks most of the time. But I think Duke deserves an even lower bow for doing the same thing."

"The most successful major work I've ever heard a jazz band play—using advanced techniques within the jazz framework—is Duke's

Louis Jordan Leaves Decca

New York—Louis Jordan ended a 17-year association with Decca when he signed a term contract here with Aladdin Records. Ed Mesner, Aladdin's grand vizier, flew into New York to consummate the deal. First sides were to be cut last week.

Singer waxed his first Decca sides as a saxophonist with the late Chick Webb's band in 1936 and remained with the label when he formed the Tympany Five two years later.

British booking tycoon Harold Davison, during his week in town last month, signed Jordan for a month in Europe starting in mid-May.



Dinah Kaye

Harry Parry, Stephane Grapelly, Cyril Stapleton, et al, she moved into solo variety work in 1951.

First Real Break

It wasn't until this year that she got a real break on records, singing *Jealous Eyes* with Edmundo Ros' orchestra. It did so well that a solo disc contract was dangled before her eager eyes.

The Joe Glaser office and Rasputin are agreed that Dinah Kaye must be kept under wraps in this country until her records have geared her to jump right at the top, with big-money night club and theater work. By the time you read this she may be about ready for the plunge, since everyone at London Records is solidly behind the campaign.

She's Being Typed

"They're typing me as a female Frankie Laine," says Dinah; "I seem to have the same sort of drive in my performance. I met him in London and thought he was great. Kay Starr is a talent I admire tremendously, too; we became great friends in London."

No Humility

New York—The Monte Bruce Enterprises parlayed the Godfrey-LaRosa publicity into a quick record break on their new label, Front Page. Comic Phil (Flash) Gordon, one of whose specialties is a Godfrey imitation, cut *Humility* backed by a parody of *The Continental*, *Longing for You*.

The masters were finished at 2 a.m. on a Friday, and the records were ready 18 hours later. Jerry Blaine took over national distribution and ordered an initial 10,000. Odd sidelight is that Gordon was one of the first winners of the Godfrey Talent Scouts show but never went on the morning program because—according to him—of his Godfrey imitation.

Sammy Davis Jr., Family, Celebrate

New York—The Will Mastin Trio featuring Sammy Davis Jr.—one of the hottest acts in show business—just had a multiple celebration. Mastin, creator of the act, and Sammy Davis Sr., commemorated their 35th year in the entertainment field together. The multi-gifted Sammy Jr., who is 27, celebrated his 25th year in show business. The younger Davis had a regular part in a show called *Creole* at the age of 2.

The trio shoots its ABC-TV pilot film at the end of November and then enplanes for the coast. The show will be a situation comedy with guest stars. Sammy Jr. also has signed with Decca and will record both straight ballads and his impressions. Morton Stevens, arranger for the unit for the last four years and formerly with Walter Nye at the Riviera, now travels with the act as arranger-conductor.

Harlem suite. It's not just a carbon copy of some modern European composer."

But Teddy agrees unequivocally with Stan on one important point: a trip across the Atlantic is, he concurs, an incomparably stimulating experience for an American musician. Judging by the rave reviews for Teddy in the British press, the stimulation was mutual.

—len

In This Corner

By JACK TRACY

Thanks to Dr. Milton Roth, a Detroit dentist who sent us the clipping, we noted a music column from that city's *Times* which reported that Muggsy Spanier's "style on the trumpet is unusual in that he uses only three fingers where other trumpet players employ the regulation four." . . . And from Texas came a press release that falls neatly into the Letters We Never Finished Reading category. "A sort of modern Dutch boy holding his finger over the musical dikes has been reported. However, instead of a boy, it was a university professor; instead of Holland, it was Texas; and, instead of dikes, it was organ pipes . . ."

One of the big issues under discussion when Tommy and Jimmy Dorsey merged early this year was the label they would record for after Tommy's Decca pact ran out. Mercury was supposed to have had the inside track. Now it appears that the Dorseys may form their own wax firm, in partnership with Jack Comer of Valley Records . . . Our nomination for the tune written this year that has the best chance of becoming a standard is the haunting *The Moon Is Blue* . . . Jazz fans won't have much difficulty identifying the tenor man and the singer in the story. *The Horn*, in the *Discovery* #2 pocket book of short stories.

Vet bandleader Al Donahue has opened his own booking office in New York and Hollywood . . . File this name for the future—Lou Hackney. He's the young bassist with Dizzy Gillespie who's been impressing everyone who hears him . . . Is NBC readying a new program headed by Kathy Godfrey, Artha's sister, that will feature ex-members of the CBS Godfrey family?

Porgy and Bess may travel to Europe again, as well as to South America, Japan, Australia, and New Zealand . . . Former John Kirby great, pianist Billy Kyle, has replaced Marty Napoleon in the Louis Armstrong gang . . . Bobby Hackett and Tony Mottola are in the seven-piece band behind Gloria DeHaven on her new ABC-TV show . . . Repeated Sounds from the Past Dept.: Benny Goodman has left Columbia to join Capitol.

And speaking of Goodman, his friends still get a kick out of telling the story about his famous absent-mindedness—the time he was making a train trip and went to the dining car for lunch. He sat down, immediately became engrossed in looking over a new score, and when the steward finally came by to offer the blank check on which Benny was to write his order, Goodman glanced up, picked up a pencil, signed his name to the check, and walked out. He thought he'd eaten.



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'I Refuse To Cheapen My Records,' Says Les Baxter

By Nat Hentoff

New York—"I've never believed in cheapening records by going according to what some people think of as public taste." So said Les Baxter backstage at the Paramount where he was sharing the bill with Louis Armstrong, and even playing jazz tenor with Louis' unit in the wind-up.

"I believe," the serious arranger-conductor continued, "that people will respond to a quality approach. They have to like it if it's well done. I think, too, that there is too much striving in the music business for hits as such. Only one or two people—like Les Paul and Mary Ford—are really successful at obviously aiming for a hit, and seemingly knowing how to do it.

Avoids Trends

"I never aim at the current trend or fashion and at no time have I

tried to stick to any one style. I think it's a mistake to set a style because a record sells and then to duplicate it all the time. Our recording of *I Love Paris* is a very unique thing and is nothing at all like *April In Portugal* or *Because of You*.

"The same is true of the albums. *Le Sacre du Sauvage* is completely different from *Music Out Of The Moon*, and yet it's always me. You see, when I get a tune like *I Love Paris*, I aim my arrangement at what will fit and colorfully frame the song in the best way possible. And I believe that's what the public will buy."

As versatile as this recording activity indicates Les Baxter to be, a brief glance at his background displays even more diversity. Born in Mexia, Texas, 31 years ago, he studied at the Detroit Conservatory of Music and had five years of concert piano training. He



Les Baxter, Louis Armstrong

started in dance band work in 1935 and eventually mastered most of the instruments in the band.

Varied Activities

For the last 15 years he's been a Californian and as writer, arranger, and occasional sax section man and pianist, he's been affiliated with Tommy Dorsey, Freddy Slack, and Bob Crosby, as well as the Ronald Colman, Bob Hope, Abbott and Costello and *Hollywood Calling* shows. There was additional studio work and also a couple of picture scores, the most recently released being the independent production, *Tangitika*.

Les hopes eventually to go into full-scale classical writing for large orchestra and already has written several smaller works.

One Baxter accomplishment we almost forgot. Remember the "poor Miriam" jingle on the Bob Hope show for so many years? Who do you suppose sang it? It wasn't Sumac.

Pied Pipers In Comeback

Hollywood—The Pied Pipers, vocal group which took top honors in the annual *Down Beat* poll for year after year through 1950, when it dissolved, has been reorganized by Clark Yocum, one of the original members.

After June Hutton dropped out to work as a single, ownership of the name was held jointly by Yocum and ex-Piper Chuck Lowry. An agreement with Lowry, who is now in other activities, gave Yocum rights to the name. He has been working with a group tagged "The Pipers." Lowry retains an interest and will function in a managerial and advisory capacity.

Waring Hits Concert Trail

New York—Fred Waring's Pennsylvanians have launched their second 1953 concert tour. After an initial Youngstown, Ohio, date set for Nov. 10, the band was slated to play engagements in 27 cities in four weeks. On the January-through-March trip they played 58 cities in 24 states and covered 17,500 miles.

The *Fred Waring Show* returns to CBS-TV Dec. 13.

at the mike and fake some old tunes for the contest with the rhythm section, while the rest of the band just sat there. And then they had a hard time hitting the right tempo while the dancers kept yelling "Speed it up" and "slow down." There's your answer."

Weems' present band is modern in format, with five saxes, four brass and, four rhythm. He stated: "During the swing era we played in the swing style. Nowadays, we find it essential to play a bit of everything, from sambas to waltzes.

"The secret of success in the dance band business, if there is any secret, is to keep abreast of public taste—or even a little behind—but never get ahead of it. The purpose of the dance band business is entertainment—not education."

—hal holly

Strictly Ad Lib

NEW YORK

ON STAGE: Frank Loesser will convert Sidney Howard's *They Knew What They Wanted* into a musical. His wife, Lynn, will produce it . . . South Pacific will be displaced by Roland Petit's *Ballets de Paris* Jan. 19. It's looking for a new home . . . Star of the new Cheryl Crawford-Mark Blitzstein-Bob Lewis musical may be Marti Stevens, vocalist daughter of Nicholas Schenck.

ENTERTAINMENT-IN-THE-ROUND: Norman Brooks and the Kean Sisters will headline the next Copacabana show . . . Frank Fontaine is at Cafe Society the whole month of November. The Treniers are with him until the 22nd, when Dinah Washington sails in . . . Sugar Ray Robinson's protege, 24-year-old singer Chris Columbus, is also being guided by Frankie Laine and Billy Eckstine. Ray discovered him in a Montreal club last September.

THE JAZZ SCENE: Irv Kluger in on drums with Artie Shaw's Gramercy 5 . . . Jack Teagarden made a one-shot appearance at Child's Nov. 8, with Charlie on trumpet, Norma on piano, Ray Bauduc on drums, bassist Kas Malone, and clarinetist John St. John. Down Beat's George Hoefer was commentator . . . Eddie Hubble left the George Wettling band at Dempsey's to fill four weeks at the Savoy in Boston. Ward Sili-away took his place . . . Ex-Gillespie baritone Bill Graham still at Snookies. So are the Snookettes . . . Tony Scott is heading a quartet at Minton's that includes drummer Osie Johnson, pianist Dick Katz, and ex-DeFranco bassist Gary Matt . . . Lou Terrasi's new policy is to feature outstanding pianists. No more bands unless business warrants it . . . James Moody and Louis Jordan finish at Birdland Nov. 19, to be followed by Kai Winding and the Sarah McLawrie trio. Lester Young and Paul Quinichette duel there from Nov. 26 to Dec. 2, with Willis Jackson and Terry Gibbs splitting the bill the following week. The two weeks before Christmas will see Erroll Garner and Dizzy Gillespie in festive residence.

RECORDS, RADIO, AND TV: George Avakian of Columbia has issued a new Les Elgart Sophisticated Swing LP . . . After Howard Miller's pushing of Lou Monte's *A Baby Cried* in Chicago, the side is catching on all over . . . Hal Jackson's Birdland show is back to 12-6 every night on WABC . . . ABC is auditioning Frank Parker for a 15-minute series with Dolores Gray and the Modernaires. Arthur knows about it and has not objected—yet.

CHICAGO

The Streamliner, which has been using quiet, semi-name attractions during its three-year existence, brings in Buddy DeFranco's quartet on Nov. 25 for a long stretch. Though the room is several blocks out of the Loop (on W. Madison), it has built a steady jazz clientele . . . Eddy Howard has disbanded his band again and will stick to just his Mercury Record dates for the nonce . . . Driftwood went awash again after several tries with record names . . . Hi Hat, out south, is using the Amad Jamahl trio.

Harry James and Betty Grable do that Chicago theater one-weeker Nov. 27 . . . Tiffany Records inked Guy Chorney, whose first releases went out Nov. 15 . . . T-Bone Walker came back to the Cadillac bar Nov. 25 to be followed by Stan Getz Dec. 10. Don Byas, who has been in Europe for the last several years, returns to America with a date there after Getz. He'll be in for a month.

Flip Phillips goes into Nob Hill Dec. 4 for two weeks, and Sonny Stitt does his third engagement at the Bee Hive this year on Dec. 11 for another four weeks. Charlie Parker is current . . . Kaye Ballard and Pat Morrissey are headlining the Black Orchid show . . . Crossroads has started a late room with entertainment.

Los Chavales de Espana at the Palmer House starting Nov. 19 for two months . . . Juan Solar is the new rhumba outfit at the Starlite Room . . . Hal Otis trio has moved from the LaSalle hotel to the Blackstone hostelry . . . Pianist Max Hook left Helsing, now does his 88ing with Charlie Agnew's orchestra . . . TV station WBKB is going in heavy for live music, breaking down the large band into small units. Besides former bandleader Buddy Moreno, Shirley Scott and the Modulators have been added to the payroll . . . Clyde McCoy has left the band business to devote full time to his investments . . . Chubby Jackson's combo opens Nov. 18 at the Preview.

HOLLYWOOD

BANDS-ABOUT-TOWN: Jerry Gray pops up in a surprise booking for Coconut Grove coincidental with Lena Horne (Nov. 18-Dec. 8). It also marks debut of Jerry's new vocal find, 16-year-old Linda Lee . . . Woody Herman coasting west with Christmas Eve-Christmas night dates at Zenda ballroom . . . Palladium dropping intermission unit during Benny Strong stand (Nov. 17-Dec. 24) figuring, and rightly, that no added attraction necessary . . . Paul Hebert, longtime sideman (sax) with Eddy Oliver at Mocambo, took over as leader as Eddy departed for Racquet Club (Palm Springs). Wally Weschler (Mrs. Weschler is Patti Andrews of the Sisters) is now at the keyboard.

SUPPER SPOTTING: Cass County Boys, back from overseas jaunt with Gene Autry, have settled for a spell with their slicked-up mountain music at the Beverly Hills hotel's classy Palm Terrace Room, sharing stand with Geri Galian . . . And Guy Mitchell, also of the wide-open spaces, into Ciro's Nov. 24.

JAZZ BEAT: Eddie Miller now headlining band of studio aces as off-nite (Tuesday) draw at Hangover, with Rosy McHargue combo continuing in regular slot . . . Red Norvo trio at Encore for balance of November . . . Oscar Peterson and aides for the Tiffany Dec. 4-20 . . . Jerry Fielding resumed his big band jazz concerts as Monday night feature at Crescendo . . . Jack Teagarden and colleagues due back at Royal Room, following Red Nichols, as this issue reaches stands . . . Likewise Kid Ory at Beverly Cavern.

ADDED NOTES: Another intermission for Anita O'Day. When her appeal came up in court the judge told her to "take five" (months, that is) . . . When Ukie Sherin, pianist-entertainer recently signed by Spade Cooley for 13-week stint at Santa Monica ballroom, read the fine print, he discovered it called for three hours a night at a piano Cooley had installed in the men's room. Seems Spade was settling an old score . . . This ad appeared in Local 47's mag, *The Overture*, under "at Liberty."

"BONGO-CONGA. Limited experience, mediocre ability. Member of Local 47. Herb Cohen . . ."

Herb, you should organize a band and become a leader.

SAN FRANCISCO: Russ Byrd, author, himself, during his recent stay in Frisco . . . Frankie Laine due for his first local hotel booking in three years at the Fairmont in February or March . . . The Caine Mutiny Court Martial pretty near precipitated a court martial

(Turn to Page 20)

Weems Looks Back On 30 Years As A Leader



The young man singing in the '30s with Ted Weems is, of course, Perry Como.

Hollywood—In a business notable nowadays for fast jumps to the top and even faster drops into obscurity the discovery that this man Ted Weems was celebrating his 30th anniversary as a bandleader here at the Statler Hotel brought a lot of heads up with a start.

And deducting the period from 1942 to 1945 when Weems was in the Navy, the Weems band has been as close to a permanently organized unit as any in the field, albeit there have been the expected changes in personnel and format.

Recalls L'Aiglon Era

Recalling the band with which he launched his career at the L'Aiglon in Philadelphia in 1923, Ted said: "That was in the day when the standard dance band combination was three brass, three saxes, and four rhythm—with bano and tuba—though our boy, Wes Vaughn, who was also the singer, was one of the first to double on guitar.

"The first record we ever made (on Victor) was *Somebody Stole My Gal*, about that same time. It sold over 1,000,000 copies. But that really wasn't unusual in those days. Whitman's *Linger Awhile* was released the same week. It probably hit 2,000,000.

Then Came 'Heartaches'

"Then there was that *Heartaches* we did on Decca around 1938, with Elmo Tanner's whistling and the

little rhythmic business in the background. I haven't checked recently, so I just don't know the figures on that one. It had a big revival a few years back, and they tell me at Decca that they never have stopped pressing it and selling it since it was released 15 years ago."

Weems, who has no recording affiliation at present, then commented on the things that have happened in—and to—the dance band business in recent years.

"Yes, singers have sort of stolen the show, but I'm just happy that a couple of the most successful, like Marvel—she's Marilyn now—Maxwell and Perry Como can say they got their start with Ted Weems. Perry was with me for seven years—and he was just one band vocalist. But a very good one. It couldn't have happened to a nicer guy or a better singer."

Few Real Dance Bands Today

Weems feels that the dropping off of interest in dance bands is due to latter-day leaders who developed bands that are, practically speaking, "not dance bands at all." He remarked:

"I stopped in a well-known place in Hollywood last week where a well-known band was playing. There was a dance contest, and they didn't have a single arrangement in the book that the contestants could dance to.

"The tenor man had to stand up

Caught In The Act

Johnny Desmond, Ciro's, Hollywood

A good enough singer and a personable chap, Desmond gained his chief experience prior to this via bands, radio, and records. However, he seemed thoroughly at home and completely at ease in the fancy atmosphere here, possibly too much so, for his part of the program was inclined to drag, and while he certainly registered satisfactorily with the cash customers, no one went away raving.

He's effective only on ballads, and some of his offerings here, such as *Yiddish Mamma*, in a doubtful dialect, were weak. He capitalized as much as possible on the projected biofilm of the late Russ Co-

lumbo, in which he is down for the lead and title role, by chatting about Columbo and making *Prisoner of Love* one of his principal numbers.

The Dick Stabile band, with Stabile, himself, back at the conductor's stand, supplied effective backing as usual.

Coincidental to Desmond's stand, Ciro's also offered, for their first time in a nitery, a dance group from the Horton Dance Theater. They're strictly for the avant gardists who like to call it the dance, and strictly nowhere with this type of audience, which only pretended to like them. —*emge*

Louis Jordan and His Tympany Five, Cafe Society, New York

Though he had played the various theaters from time to time, this was Louis Jordan's first New York club date in five years. He's been missed. Louis is a professional showman with a sense of timing and audience control that seems increasingly rare among the younger performers who hit the clubs right from the recording studio.

Louis uses the audience like an instrument. After the overture, he points out, "If you want to tell your girl anything, tell her now. You won't have a chance to while we're playing." He then directs pointed but never offensive comments to ringsiders, generally as a buildup to a song. When he saw a table of three, he had to find out which young man the girl was with. To the bachelor he and the whole band proceeded to address the standard Jordan pre-marital advice, *Beware*.

One Scotch, One Bourbon, One Beer—a current rhythm and blues hit—was led into by a sharply funny routine with the room's bartender. Throughout the show there were swift indications that Louis is still a fine straight ballad singer with jazz phrasing and a jumping altoist, but his main preoccupation lies with rhythmic comedy. And at



Louis Jordan

that he's a sure-witted master.

Jordan went into Birdland for a two-weeker Nov. 5 after which he heads for Montreal, Philadelphia, and 10 weeks at the Beachcomber in Miami, beginning Dec. 22. If your route crosses with his, it's a lovely way to spend an evening. —*nat*

The Three Riffs, Linda Shannon, and Charles Carts, The Black Orchid, Chicago

Current bill at the intimate Orchid could stand some strengthening. Singer Linda Shannon's mannered delivery and studied posturing are, at best, mediocre. Card shark Charles Carts puts on a sparkling performance, as he makes the pasteboards disappear, leap out of packs, and apparently change spots at will, but the bit is almost too slick. Even though he allows the audience to participate by requesting various cards, you get the feeling they don't have a chance in the world of fouling him up.

Headliners, the Three Riffs, brought a million dollars worth of

material with them, and with their sly humor, happy singing, and carefully rehearsed but seemingly spontaneous asides, they have the audience ready to bring them back for encore after encore. Especially humorous is their takeoff on Louis Armstrong. But they don't quite come up with a finishing number that socks enough to rate the bring-backs. Perhaps a slightly slower-paced opener (they come on like buster's gang) would give the finish more punch.

Pianist Ken Sweet continues to handle intermission chores in fleet and intriguing fashion. —*jack*

Pearl Bailey-Louie Bellson, Latin Quarter, Boston

Here is a solid hubby-wife team that socked the tab-payers in this plush bistro with excitement, laughter, and songs.

Bellson beat out a smashing intro to the act with his double bass drum presentation of *Skin Deep*. Mounted on a revolving dais, the mad man of the drums gave the audience an intimate inside look as he larruped the hides in flawless fashion, his swinging beat setting the silverware to beating the glasses at every table.

Miss Bailey continued to bring out the audience, but she swung

in from another angle: With Louie riding the drums behind her, Pearl used her drawl and subtle wit to top effect. *The Laziest Gal in Town*, *Cabin in the Sky*, *Takes Two To Tango*, *Tired, Rockin' Chair*, and her special material proved her TV shots were but teasers to a really jumping night of laughs and revelry. Timing, delivery and material were shaped into a fully matured package by this Pearl of the show world.

This is a smash performance for any locale. —*bob martin*

Club Files Claim Against Getz

San Francisco—In a delightful aftermath to the Stan Getz disappearance from the Black Hawk after one week (Down Beat Nov. 18), trumpeter Chet Baker, who took over the band after Getz, also goofed.

Angered because the band was already playing when he arrived late, Baker sat in a corner and maintained the group shouldn't have gone on without him. Words followed words until club operator Guido Caccienti, a little annoyed at modern music's problem children, fired him on the spot.

Caccienti, incidentally, took the Getz case to the union and is looking for damages totalling \$4,000. Meanwhile the Vernon Alley Duo was expanded to a Sextet to take over until Wild Bill Davis opened Nov. 5.

Betty Madigan Gets Nod, And MGM Star Is Born

New York—The doors of New York's MGM offices opened, and out came president Nicholas Schenck, vice-president Charles C. Moskowitz, and vice-president-director Joseph R. Vogel. The thunder of the brass reverberated through the

corridors as many shaken employees who had been at MGM for some time were afforded their first glimpse of the remote Mr. Schenck.

The three moguls had emerged to audition a young singer-actress recently signed by MGM records. The triple audition was unprecedented but so have been most of the things that have happened recently to the 21-year-old Catholic University graduate, Betty Madigan.

As a result of the audition, by the way, Betty left for Hollywood Nov. 15 for a screen test prefaced by special dressing and coaching.

NY Paramount Drops Vaude

New York—The Paramount theater, long a major stop for top bands, vocalists, and vaudeville acts, has abandoned its stage show policy.

As could be expected, the theater is installing CinemaScope projection equipment instead. A spokesman for the theater, however, rationalized it another way: "There's a dearth of this kind of stage talent in the entertainment world." What kind he didn't specify.

The wake was presided over by the Ames Brothers. The decision leaves only the Palace and the Radio City Music Hall featuring stage presentations in midtown. Broadway observers lament the irony that vaudeville was 3-D to begin with.

Actor Turns Tunesmith

New York—Carleton Carpenter, the movie actor, has turned songwriter. His *Christmas Eve* has been waxed for MGM by Billy Eckstine and by Hugo Winterhalter for Victor.

torney, Morris Gurvitz, who is also an avocational dancer, prominent in the Capitol's night life. Pine came to hear Betty, at the 2400 Club where she had starred for two years, was impressed, and booked her for five months at the Casa Marina hotel in Key West. Then came New York and the deluge.

Pianist, Too

Betty, also a pianist, studied drama at Catholic University where she played one of the leads in the university production of *Touch and Go* in 1950.

There followed 2½ years of club dates and TV work, then a year at CBS in Washington. During all this time she did her own arrangements.

Betty's eyes are for musical comedy—either in pictures or on Broadway. As for singers, she "admires those with individuality. I don't judge so much by whether they're making hits or not, but by whether they have a real individual style. My favorites? Ella Fitzgerald and Sarah Vaughan."

So Miss Betty Madigan, singer, actress, and musician, is on her way to what may be a doubly potent career. At least, that's what Monsieurs Schenck, Moskowitz, and Vogel think. And they should know. —*na*

Usually tests of this sort are given in New York, but not for Betty.

Pasternak Supervised

The test will be under the personal supervision of MGM producer Joe Pasternak—the first time he's supervised a test in years. He heard Betty in New York and even wrote one of the two songs on her first release, *I Just Love You*. The other is *You're Thoughtless*.

Betty got on the MGM label when her mentor, Arthur Pine, asked his friend, Frank Walker, general manager of MGM records to audition her. Walker rarely auditions anyone, but—you know the pattern by now. He signed her to a contract the same day and set up the interview with the three film giants.

Pine had heard about Betty indirectly from a Washington at-



Betty Madigan and MGM Records' General Manager, Frank Walker

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Rita Hayworth Film Soundtrack Album 'Bound To Be A Controversial Item'

(Cover Story)

Mercury has really picked a provocative, bound-to-be-controversial item to signify its entrance into the film-soundtrack-on-records field—the scoring of Rita Hayworth's new film, *Miss Sadie Thompson*.

The controversy will emerge not because of the theme music or tunes contained, but because Merc is also including two dialogue scenes between Rita and Jose Ferrer that are guaranteed to throw most mixed gatherings into blushing confusion. The picture is a remake of *Rain*, from the Somerset Maugham short story, and Ferrer is the missionary, Reverend Davidson, who keeps busy by trying to get the natives to wear clothes.

Rita is a . . . well, sort of a wayward lass, and naturally he tries to

reform her. That's where the ear-reddening dialogue comes in. That Ferrer doesn't mince any words, Jack. And the dressing-down he gives her is heightened by the switch in pace when he reads the 23rd Psalm.

Rita then gets into the act and gets some pretty torrid stuff going when she begs Ferrer to save her.

Though this is the stuff that undoubtedly will sell the album, the under-core, itself, actually isn't bad. Some crack Columbia Pictures studio men (including trumpeter Mannie Klein and harmonica player Leo Diamond, who carries the theme most of the way) are in the orchestra that plays the George Dunings score and Ned Washington and Lester Lee songs. Four songs and one dance are integrated into the action.

The opener, accented by some fiery bongo drums work, is *Sadie Thompson's Song*, which is repeated throughout the picture. After some singing by a bunch of marines in a bar, Sadie moans her way through the *Blue Pacific Blues* (actually, Rita doesn't sing in the picture. Her vocal dub is Jo Anne Greer, the Les Brown band singer), which works its way into a frenzied native dance.

Next tune is an excellent jump number, *The Heat Is On*, sung again by Sadie (courtesy of Miss Greer again.) Remaining song is a bit of advice to native children—*Hear No Evil, Speak No Evil* (Jo Ann, too).

That's about it, except for the Hayworth-Ferrer scenes. Remember when kids used to sneak out behind the barn to smoke cigarettes? Now they carry records. —sabe

Films In Review

Calamity Jane (Doris Day, Howard Keel, Allyn McLerie, Philip Carey). An obvious attempt to catch the spirit and corral the cash amassed by *Annie Get Your Gun*, this is a satire, intentional or otherwise, on the *Annie* theme. Doris Day as the hard-riding, straight-shooting frontier days girl, over-acts, mugs, and works herself and the audience to the point of exhaustion.

Strongest factor in the film's favor is a bright set of songs by Sammy Fain and Paul Francis Webster, albeit even some of these smack strongly of the Berlin songs that Betty Hutton and Howard Keel socked over in the MGM film version of *Annie*.

The principal ones have been issued in an album taken directly from the sound track and are getting heavy play on platter programs. They include: *Secret Love*, *Black Hills of Dakota*, *The Deadwood Stage*, *Higher than a Hawk*, *I Can Do Without You*, and seven others. Best performance in the picture is that of Allyn McLerie in her supporting role. Keel is smothered. —emge

College Choirs In Broadcast Series

New York—Five of the country's leading choral groups are being heard through November on ABC's *Negro College Choirs* (Sundays, 10:30 a.m. EST).

The choirs are those of Dillard university, New Orleans, La.; Huston-Tillotson college, Austin, Tex.; Bethune-Cookman college, Daytona Beach, Fla.; Fish university, Nashville, Tenn.; and Texas college, Tyler, Texas.

Programs will consist of spirituals, hymns, and classical vocal works and are a special feature of ABC's public affairs department.

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Movie Music

Jeff Chandler Pulling A Sinatra-In-Reverse

By MARY ENGLISH

With practically all singers, good, bad and indifferent, yearning to get to Hollywood in hope of becoming film actors, we have an anomaly here in Jeff Chandler. Jeff, as noted from time to time in these pages, has been bobbing up as a singer, not in pictures (he has never sung in a picture and does not expect to) but as a band vocalist with Sonny Burke on his one-niters hereabouts and with Ray Anthony, Les Brown, and others at teenager affairs.

To find out just how seriously the actor, one of the most successful and steadily working male leads in the business, was taking the subject, we visited with him between shots on the picture he was finishing at Universal-International, an "adventure drama" with Rhonda Fleming called *Yankee Pasha*, and got it right from Jeff. He is very earnest in his ambition to build a real career for himself as a singer—so earnest that he sees some of the problems very realistically. He outlined them about like this:

He's No Howard Keel

"For me the two activities—acting and singing—won't mix as they will for a Howard Keel, who established himself as a singer on the stage prior to singing with MGM, and others like that. You see I'm supposed to be the 'big, strong, silent, rugged' (with a grin) type of guy. The question is whether the people who like me in the kind of roles I do would feel there is something just a bit sissy-like in this vocal ambition of mine."

"I don't feel that way—but I just don't know how screen audiences will go for the idea. I'm sure I don't want any musical roles in pictures. Anyway, I got a lot of encouragement from the reactions to my appearance as a singer, doing *I Believe*—that's my kind of song for sure—on that telethon recently (CBS-KNXT's multiple sclerosis benefit). I didn't intend to sing there, but when it got around I was there so many watchers called in saying they would donate something extra if I would sing—well, I couldn't get out of it."

Cutting For Decca

All major record companies, aware that the Chandler name would insure solid sales, at least on his first record, have been after him, but his first recordings—two sides—will be for Decca with Sonny Burke. "I've been going over hundreds of songs with Sonny," he said, "old and new. We know we have to find something just right for this first record. Unless it's pretty big, I'll just be a movie actor who thinks he can sing."

Jeff, a Brooklyn boy who came to Hollywood via the dramatic school, stock company, and radio (drama) route, never sang a note in public until a few months ago. He's a "discovery" of Harriett Lee, vocal coach to numerous film performers, and received his only coaching from her.

Not Serious At First

"When Harriett told me I could sing I didn't take her too seriously. Then I discovered that, though I am completely relaxed when speaking before any kind of audience, I got a big lump in my throat even when I tried to sing in front of my wife and children."

"This, I felt, had to be licked. That's when I decided to sing with my bandleader friends whenever they'd let me. The receptions from the kids at these teenager affairs have been wonderful. But whether it was for Jeff Chandler the actor or Jeff Chandler the singer is something only my first records will prove."

SOUNDTRACK SIFTINGS: Bing Crosby's rendition of *White Christmas*, in the big Irving Berlin film musical of the same title, now shooting at Paramount, will be dubbed from his Decca disc. Bing feels he can't equal that version . . . Harmonica will get another boost with release of *Miss Sadie Thompson*. Instrument (soundtrack by Leo Diamond) is featured in all incidental music sequences and carries principal theme in George Duning's underscore after manner of Heinz Roemheld's *Ruby* music . . . *Song of Norway*, long planned at Universal, is now a sure starter for early 1954 . . . *A Star is Born*, started as 3-D Warnercolor production, but on latest switch it will come out in CinemaScope . . . Watch your theater for *The Birth of the Laugh Stars*, a horrible hash of old shorts and snips from features but fun for its vintage shots of Bing Crosby (in his Mack Sennett comedy period), band sequences by Count Basie (of his Airmail Special period), Cab Calloway (we spotted Benny Payne at piano), and Billy Eckstine—when he was a scat-singing bandleader.

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Feather's Nest

By LEONARD FEATHER

The other day a friend approached me with a problem. He had been asked to form a quintet to open at a roadway jazz spot.

Being interested in building a unit that might endure, rather than a casual fly-by-night venture, he was anxious to get an interesting sound with his group. The problem, in essence, was a simple one: what instruments to use?

No Pat Answer

There is no pat answer. Every conceivable permutation seems to have been tried in quartet, quintet, and other -tets. The issue nowadays is largely an economic one. If you're a professional musician and have ever had to grapple with getting the most out of a small combo, or if you've tried to get some new sounds out of a school or college group, you know what I mean: there's nothing new under the sun, and the likeliest solution is one of the proven formulas—trumpet, tenor, and three rhythm, or accordion and four rhythm—and all you can do is try to make new suits out of the same old cloth.

If you scan the list of combos that have enjoyed any musical success in recent years, and even financial rewards to give them even a six-month life, you'll find that except for the Dixieland outfits, which adhere to the trite-and-true formula of trumpet, trombone, clarinet, and rhythm, almost all the great combos have been quintets at most, more often quartets or trios. (John Kirby made it with six men, but that was back in the days of \$35-a-week scales.)

Strictly By Accident

Strangely enough, you will also find that a number of the combos have hit on their instrumentation through some accident of economics or availability.

Red Norvo was leading a sextet (clarinet, vibes, four rhythm) at Bop City in 1950 when a job came up in Philadelphia that called for only three men. He dispensed with clarinet, piano, and drums, and wound up with something so delightfully different that he has retained the same lineup ever since.

An Advantage To Mulligan

Gerry Mulligan's pianoless facade may or may not have stemmed from monetary limitations, but as an arranger he could hardly have found any other way of availing himself of two horns to write for in a quartet. Similarly, necessity was probably the mother of Dave

Brubeck's invention, for if the night club owners had gone for it, undoubtedly the Brubeck octet, his most colorful and effective showcase, would have been more than a mere recording project.

Perhaps the luckiest accident that ever befell a combo leader was the birth of the George Shearing quintet. George often reminisces about it, but it has never been told in these pages. The story actually goes back to 1945, when I supervised a series of sides built around Red Norvo, Johnny Guarneri, and Chuck Wayne, and then some others with Margie Hyams, Mary Lou

Williams, and Mary Osborne, for Continental Records.

Liked the Blend

I liked the piano-guitar-vibes blend and always wanted to do more with it. Well, in January, 1949, George Shearing was working at the Clique Club with a quartet—Buddy DeFranco, Denzil Best, and John Levy. We had a double-session coming up for Discovery.

One day George called and said: "We shan't be able to use Buddy DeFranco. He's under contract to Capitol, and they won't let him make the date."

Different Set-Up

After it had been agreed that Buddy was irreplaceable, I said: "How about a different set-up entirely—guitar and vibes instead of the clarinet? Let me get hold of Chuck Wayne and Margie Hyams, and we'll work out a few things."

George knew little of Chuck and Margie except what he'd heard on records, but they got together at the studio and hit it off immediately. George determined to keep this unit together. Just two weeks later we went to work on the first MGM session, which produced *September In The Rain*.

The quintet had to play Nola Studios, and the Hotel Layoff, for quite a few weeks; but when the records broke, they landed a gig at Cafe Society, and there has been a Shearing quintet from that time

on. So what started out as a marriage of convenience wound up as a permanent pentagonal union.

Unfortunately this case was an exception. When my friend approached me about that Broadway club opening, darned if I could think of a single new idea for a quintet set-up, least of all with top-notch men who'd be willing to travel.

As it happened, my lack of resourcefulness didn't make much difference. Turned out that the job fell through.

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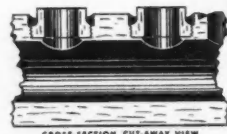
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Tape Measure

New Electron Beam Playback Head To Revolutionize Tape Recording

By ROBERT OAKES JORDAN

A navy contract and three brilliant research scientists have produced a new type of playback head for tape machines. It promises developments long-hoped-for in the tape recording field—exceptionally faithful reproduction of recorded material, elimination of the problem of electronic equalization in the playback circuits, extended flat response over a wider range than ever before possible with conventional tape reproduction, and the manufacture of less expensive tape machines. This last, of course, will stimulate the production of pre-recorded tapes as one result of more widespread use of tape equipment.

This new playback head will soon outdistance the conventional magnetic core head in popular use. The differences between the two are as great as those between Edison's first and modern phonographs.

Government Project

Dr. A. Melvin Skellett, director of research for the National Union Radio Corp., told me that he began the basic research on this method of playback when the tape recorder

was still a laboratory instrument 10 years ago. His research was continued under his direction by Dr. Leveridge of National Union Radio and Dr. Gratian of the Stromberg-Carlson Co. The program was undertaken to meet a need in government research not satisfied by the conventional playback head.

Dr. Skellett did not mention the scientific application but said that the new device was a gift to those who wanted to hear voice and music with true "in the presence" realism. He said, "We were playing music through speaker baffles 17 feet high where the bass response was so great due to the new playback head that the bass notes almost knocked us over." He went on to say that with the new head linear response down to 16 cycles was as low as anyone would want

to hear; lower than that is the range used for scientific applications.

The new playback head has the physical appearance of a miniature all-glass radio tube, one-half inch in diameter by three inches long. It plugs into the standard nine-prong miniature tube socket. It is constructed like a miniature cathode ray tube, much like the comparatively giant television picture tube, but without the bulging picture screen.

Action

An electron beam is generated at the base and sent through the center of the tube to a split target at the other end. The beam remains stationary without a magnetic tape over it. As soon as tape is drawn over the glass exterior of the tube, covering the magnetic pole pieces within the tube, the beam is moved magnetically up and down in response to the magnetic variations on the tape. Since the magnetic variations do not have to produce a voltage in a coil (as occurs with

the conventional head), but only moves a weightless beam, there is no loss of fidelity.

Great difficulty in reproducing the bass notes with true fidelity is found in conventional playback. To somewhat offset this, the better equipment contains complex electronic circuits for equalization in the bass registers. On the other hand, special electronic equalization is not necessary for good reproduction of the high frequency ranges.

Entire Range

The electron-beam head has the great advantage of being able to reproduce the entire bass frequency range without any equalization. Whatever is recorded with fidelity on the tape will be taken off by the new head without distortion in the audible range.

It is possible to maintain the correct balance between low and high frequency ranges when recording with the present system of longitudinal tape recording. The high frequency response is governed by the gap between the two pole pieces of any playback head. This is true of the new electron-

beam playback head as well; but with simple R-C (resistive-capacitive) equalization networks the high range can be improved.

The elimination of equalization circuits for the lower frequency range will reduce manufacturing costs, and the saving, passed on to the consumer, could encourage a large new tape recorder market. The cheap machine will be a great improvement; the best, about perfect.

Speed No Matter

One of the most significant features of this new playback head is that the electron-beam will respond perfectly no matter what the speed of the tape running over the pole-pieces. The master tape could be run at an accelerated speed without loss of true fidelity. Also, present multiple recording heads will record with fidelity at a fast tape speed, but when they are driven by a conventional playback head distortion is almost impossible to prevent. The new electron-beam playback head, used as the master driving unit, will allow a two-hour tape to be re-recorded in multiple in a matter of minutes with absolutely true fidelity.

Eventually, adaptations of this new playback head will be made which will make binaural recordings even more realistic. Perhaps someone will invent a system of recording and reproduction requiring no equalization, at either end of the musical range. This would be the long-sought "in the presence" realism. In the meantime, each step toward it is gratefully welcomed.

The electron-beam playback head represents the first major departure from the playback method used since Poulson's invention of 1900.

These playback heads may be obtained from an experimental manufacturer for those who wish to try them in place of conventional heads. A later column will report on my tests with the new head. All indications are that Dr. Skellett's brilliant work marks a fundamental achievement in tape theory and application.

(Ed. Note: Questions on tape and tape machines should be directed to Robert O. Jordan, 929 Marston Ave., Highland Park, Ill. Enclose stamped, self-addressed envelope for personal reply.)

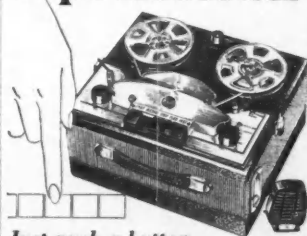
Hilliard Heads 'Label X'

New York—Jimmy Hilliard has been named manager of artists and repertoire for Victor's new "Label X" which will make its first release early next year. Hilliard, formerly a radio conductor-arranger, joined Victor recently after serving as a&r head at Coral.

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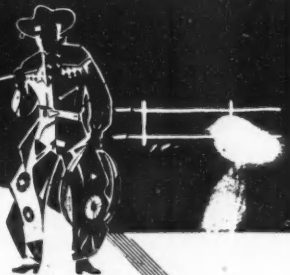


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How To Select A Microphone For Home Hi-Fi Recording

By OLIVER BERLINER

As has been pointed out many times, the audiophile can increase his enjoyment of high quality music by actually making recordings, himself. Assuming you have carefully selected a tape recorder having the highest quality you can afford, the question then presents itself as to what microphone one should use in making his recordings.

The first thing to do is to decide what you are going to record most of the time. Will it be a choir, a dance band, a symphony orchestra, or perhaps a quartet? Will the microphone be used indoors or outdoors? Will it be held in the hand often? Are you going to record mostly voice, or music? You say you didn't think all these decisions were necessary? They are, unless you don't mind wasting money.

Check Input Impedance

Check the microphone input impedance of your tape recorder. If it is a non-professional machine it will most likely be high impedance. The impedance of the microphone must match that of the recorder input.

High impedance microphones are limited, being more difficult to use with cables longer than about 20 feet. If you will have need of cables longer than this you should purchase a low impedance microphone plus an input transformer to match its impedance to that of the recorder input circuit. Some microphones are equipped for either high or low impedance operation, and it might be wise to purchase one of these at first.

The advent of the condenser

microphone and other ultra-compact types has brought back a heretofore seldom-used method known as the single microphone technique (as contrasted to the multiple microphone method). This has been a boon to hi-fi enthusiasts as it has provided a means of making superb recordings with a minimum of equipment required. It is recommended that one get a great deal of practice with a single mike before attempting multiple mike sessions.

Crystal microphones are not recommended, as they can be ruined by heat, are strictly high impedance, and have a questionable frequency response.

The velocity (pressure gradient), often called ribbon, microphone is still regarded as the finest microphone for music recording. This microphone can be damaged by wind, however; also it is not too suitable for hand holding because of its shape.

Dynamic (pressure) microphones are suitable for both voice and music and are fairly compact. Their construction (varies) often permits hand holding of the mike, and they are quite rugged. The cardioid type of mike is a combination of a dynamic element and a velocity ele-

Hammond Discusses High Fidelity, Jazz

By JOHN HAMMOND

Early this summer, Johnny Mandel, erstwhile trombonist and arranger with Count Basie's orchestra, set up a tape recorder and a single, well-placed microphone at the Band Box, a dingy cellar with notoriously bad acoustics. It is doubtful whether his equipment was capable of producing any frequencies below 100 or over 8,000 cycles, but the result was wholly successful: the complete impact of a swinging band, perfectly balanced and without distortion.

The same band makes commercial records in well-designed studios, with microphones and tape machines with a frequency range of from 30 to 18,000 cycles, and the discs are invariably distorted, without the faintest semblance of the band's dynamic range or pulse.

Studio Jazz, Too

The same thing is true of practically all the studio jazz being recorded today. Despite all the fanfare about high fidelity, distorted jazz records will continue as long as there are engineers interested in twiddling dials and supervisors too lazy to set up bands with the absolute minimum (preferably one) of microphones.

Successful Series

In the amazingly successful Mercury "Olympian" series, a single Telefunken microphone placed anywhere from 25 to 50 feet from the podium picks up an entire 100-piece

ment and provides the advantages of both.

Uni-Directional Recommended

The pickup pattern of the microphone is largely determined by its principle of operation. The beginner would be wise to choose a mike with a uni-directional pickup (one direction only) or an omni-directional pattern (picks up sound from all sides equally). It would probably be best to obtain a cardioid or dynamic microphone at first, and if the mike is to be hand-held often, one of the slim, "pencil" types should be purchased. Get a good, solid floor stand for the mike, too. A shock absorber attachment might also be advisable.

As in the case of all your equipment selections, always purchase the best microphone you can afford. Usually, the higher the price, the better the mike.

A future article will cover various problems involved in microphone placement, and live action pickups in general.

Millenium

London—There's no excuse now. An international conference has agreed on the same pitch for everyone.

The International Standards Organization has decreed that the tuning pitch for Note A in the treble clef shall be 440 cycles a second. Most countries, including the U.S., already use this standard, but there had been some variants.

The decision adds that musical instruments should be manufactured so they'll be "capable of being tuned in accordance with the standard frequency of 440." The same is to hold true of musicians.

that even the juke boxes are going hi-fi, let's not accept the excuse that the public won't take the real thing. The sales of high fidelity recordings on the London, Columbia, Westminster, and numerous other labels prove that there is a public ready for the real thing in jazz as well.

New York has just witnessed the death of one of the noblest experiments ever thought of in the night club world. Ralph Watkins, the genius responsible for the Embury, our most successful jazz joint, dreamed up the idea of combining superlative food, jazz, and sex in one place and calling it Basin Street. He was so sure that the idea would work that he divided the emporium into two parts, the smaller a tastefully decorated dining room, and the larger a rip-roaring cabaret complete with stripper and Dixieland.

When the place opened Oct. 1, the dining room had an extensive and exorbitant French menu, the tris of Billy Taylor and Jose Melis. After two weeks the tris departed, and now that five chefs have been hired and fired Ralph has closed it and is now engaged in knocking down the wall so that the crowds in the cabaret, coming to see the well-stacked frame of Lily Christine, the Cat Girl, can be better accommodated. Pretty soon Basin Street will be just another Broadway cabaret with fair music, a tedious show, and food that can best be forgotten.

(Advertisement)

Gretsch Spotlight

"That Great Gretsch Sound" Draws Rave of Still Another Drum Star, Louie Bellson



Louie Bellson and Gretsch Broadkaster

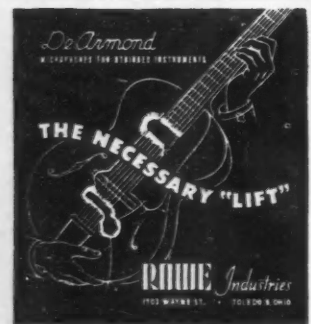
THE AMAZING facts about Louie Bellson are well known—his laurel-winning drumming for Duke Ellington—his genius as arranger, composer—his resourcefulness as drum designer (for examples, the famous Gretsch "Disappearing" Drum Spurs, the new "Gretsch-Bellson" Drum Sticks, are Bellson inspirations!). But you may not know that Louie is a long-time user of Gretsch Broadkaster Drums and that you can get a list of his drum setup from us—including prices—no obligation. We'll also be happy to send you, free, a copy of Louie Bellson's own favorite drum solo. Write now—Dept. DB-12253, FRED. GRETSCH, 50 Broadway, Brooklyn 11, New York.

Hi-Fi Flashes

Consumer use of tape in the next two or three years will be "on a scale comparable to the current market for home phonographs," Joseph R. Hards, vice-president of A-V Tape Libraries, New York, predicted recently. Magnetic recording is now a \$100,000,000 industry, he said. The occasion was a meeting at which the Magnetic Recording Industry Association was officially organized as a trade group "to exchange ideas and information among its members and with the public, and to promote good relations between the industry, government, the public, and businesses concerned with magnetic recording."

Admiral Corporation has just published a new 12-page illustrated booklet, "What You Should Know About High Fidelity," for hi-fi fans and others interested in the science of sound reproduction. A copy may be obtained from the company's advertising department, 3800 Cortland St., Chicago 47, Ill., for 10c.

Ultrasonic Corporation has just introduced its new low-cost hi-fi loudspeaker, Model U-25, which matches a one-half cubic foot cabinet (13" high, 19" wide, 9 1/2" deep) to its four specially-designed 5" loudspeaker units. The manufacturer asserts that this permits about the same radiation as that which would be obtained from a loudspeaker 16" in diameter and enclosed in a cabinet occupying six to 10 cubic feet. Frequency response is reported uniform at from 55 to 11,000 cps.



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Singer Lou Monte checked RCA Victor's display of its latest model 45 rpm player.



Contemporary composer Ulysses Kay looks over his recorded score of the film, *The Quiet One*, on Westminster.



John R. Halligan showed Karen Chandler Hallcrafters' latest clock radio model.



Singer Jerry Vale paused to hear Jensen's TP-100 Triplex 3-way speaker system.



Mercury's Bobby Wayne and Ralph Marterie learned about Newcomb's products from Pres. Robert Newcomb.



Sunny Gale stopped at Orradio Industries to test their breakproof Irish tape.



And then gave the Bogen amplifier and tuner a tryout and an o.k.



Percy Faith and Ralph Marterie came to grips over Faith's newest Columbia LP.



Stan Kenton entered the Scotch tape contest in an attempt to guess the frequency cycle of a note.



And he also looked over this binaural recording setup constructed by Magnecord.



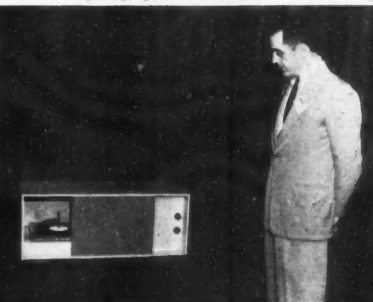
Marian McPartland talked over Fairchild cartridges with sales manager Jay H. Quinn.



Violinist Joseph Szigeti was warmly welcomed by British Industries representatives.



Fair guest inspected Tetrad's diamond needles.



F. J. Zoda, of Ultrasonic, was proudest of his company's U-3D-125, one of the low-priced complete hi-fi setups on the market.

Another Audio Fair

Above are pictures taken at various exhibits at last month's Audio Fair held at the New Yorker hotel in NYC. Most of the artists seen at different displays attended the affair as guests of *Down Beat*.

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Concert Reviews

Joseph Szigeti, Carnegie Hall, New York The Program

Tartini.....	Sonata in G Major
Prokofieff.....	Sonata in D Major, Op. 115 (1947) for violin alone
Prokofieff.....	Song Without Words in B minor (1925)
Stravinsky.....	Variation D'Apollon (1928)
Beethoven.....	Sonata in F Major, Op. 24, ("Spring")
Bach.....	Partita in D Minor

Several violinists have a fuller, richer tone than Szigeti. A very few have superior technique. But with the exception of what we hear on David Oistrakh records, there is no one alive equal to Szigeti in depth and emotional power of interpretation.

As usual, his program was uncompromisingly musical. Who else would close a program with Bach's *Partita in D minor* for violin alone? It was the interpretive climax of the evening. This work, which most other violinists make into an academic exercise, sang with fervor under Szigeti's personalized reading.

The rest of the program was up to the vigorous Szigeti standard, except for the opening Tartini sonata which served as a warmup piece. Szigeti apparently is always nervous at the beginning of concerts. But by the end, he soared past the Bach into a half dozen encores and would have been there

past midnight—as he was once in Boston—if the house lights hadn't stayed on.

Elisabeth Schwarzkopf, Town Hall, New York

On a dark, rainy Sunday afternoon, a long line stood before Town Hall in limited hope of getting what little standing room was left. This was Elisabeth Schwarzkopf's first American appearance and her only American recital this season. It was also a dramatic first concert for the new Concert Society of New York.

Miss Schwarzkopf was magnificent, confirming what many of us had long anticipated from her European recordings. The program of lieder was full, well-balanced, and impeccably accompanied by pianist Arpad Sandor. The Concert Society even provided English translations of all the songs, though

unfortunately without the German text as well.

Starting carefully, the understandably nervous soprano finally felt reassuringly confident as she concluded Schubert's *Unge duld* (from *Die Schone Mullerin*), the ninth song on the program. The big smile and affirmative shake of the head as it ended presaged a swinging concert the rest of the way.

With Lotte Lehmann retired, there is no one with Schwarzkopf's voice control and quality. Her ability to shade, almost to bend her voice around sonic corners, can best be compared to Ella Fitzgerald in the jazz field or Aksel Schiot at his best among male lieder singers. Schwarzkopf's feeling for the words as well as the music was reflected in movingly sensitive performances throughout the program. Unlike many lieder singers, she acts powerfully by understatement and does not grimace or twist her hands into string.

The songs were largely Schubert, Schumann, Brahms, Richard Strauss, and a satisfyingly large selection from Hugo Wolf. The mood ranged from Mozart's sardonic *Warnung* to Wolf's fragile song about a woman looking at the sleeping form of her lover (*In dem Schatten meiner Locken*). For drama there was Wolf's *Kennst Du Das Land* in which Schwarzkopf hit the audience with the impact of Charlie Parker.

There is no instrument anywhere near as expressive as the human voice when it is used by a musician like Schwarzkopf. It's too bad there are so few like her.

Sir Osbert To Be New Juke Star?

New York—An innovation in book and publishing was made last month when Caedmon Publishers released Sir Osbert Sitwell's new book of poems, *Wrack at Tidesend*, second volume in his series, *England Reclaimed*. On the same date Caedmon also released a 12-inch LP record of Sir Osbert reading the same work.

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THE Tone Heard 'Round the World

Art Needs Fertilization, Says Morton Gould

New York—Persistently energetic Morton Gould will be an even 40 on Dec. 10. His pace seems to increase over the year.

Within one October week this year two new Gould works were premiered. The First Piano Quartet played his *Inventions* at the Steinway concert, and Dmitri Mitropoulos conducted his *Dance Variations* for Two Pianos and Orchestra at a special New York Philharmonic concert for the United Nations.

Gould will also introduce several new short pieces this season in a series of concerts with the Rochester orchestra. He has a full recording schedule for which he does almost all the writing as well as conducting. Many of the sessions will be done with his own recording orchestra, and he will continue the series begun last year with the Rochester Pops.

Plans Ballet Score

There is also an idea for a ballet score "when there's time." Gould, too, is thinking in terms of another project with a dance motivation similar to the *Concerto for Tap Dancer* which he has just recorded for Columbia with Danny Daniels as soloist. The score and a piano reduction of it have also been published by Chappell.

In a brief moment of respite from this whirlwind musical activity, Gould answered a series of questions concerning present day classical music and composers.

"Something Naive"

"If one must talk about music, I would say something naive. It has nothing to do with theories or systems. A piece of art—assuming the creator has talent—has to be honest. That's the first thing, and that's something that's hard to put into words, but generally when it's there, it's apparent and the work succeeds.

"Secondly, I feel that music is communication and is its own



Morton Gould

language. You can't talk about it or describe it, but when it is a communication that comes from a creative talent combined with deeply felt integrity and spirit, it will come off regardless of what system it been composed in or what superficial theories surround it.

American Vitality

"As for American music, we have a very vital and creative output here. The important thing about American music is that so much is being done. And the use of jazz is one of them.

"There has not been a meeting between the jazz and formal idioms from the purist point of view. It's obviously physically impossible for a 100-piece orchestra to duplicate the intimacy and subtle rhythmic improvisatory patterns that a small jazz group achieves. Those are the two extremes.

"But certainly various popular idioms have been absorbed in classical usage to a greater or lesser extent depending on the person doing it. I have pretty consistently followed that trend in my work. Jazz,

popular music, folk music—these are the seeds, the germs, the stimulating potentialities for more elaborate and complicated works.

"To be very vulgar—and I have said this before to the incredulous look of some people—art needs manure. Art has a definite relationship to people and to the society in which it functions, and I think that a healthy and vital art is based on, and comes from, the humanity around it. It always needs fertilization."

Classical Chatter

New on the symphonic scene is the Savannah Symphony orchestra, which made its bow Nov. 17 in the first of a projected series of five concerts. . . . Fritz Mahler is the new conductor of the Hartford Symphony orchestra, which increased its budget and the number of its concerts for the 1953-54 season. James Sample, former conductor of the Portland (Ore.) Symphony succeeded Mahler at the baton of the Erie (Pa.) Philharmonic.

The Louisville Symphony orchestra will play, in January, Wallingford Riegger's *Variations for Piano and Orchestra*, which it commissioned. . . . The Vienna Philharmonic has canceled a six-week United States tour which was scheduled to start in January. . . . Arthur Zack is forming and plans to conduct a Physicians' Philharmonic orchestra in Chicago, similar to the 15-year old Doctors' Orchestral Society of New York. . . . George Szell and the Cleveland Symphony Orchestra scheduled the first American performance of Ernest Bloch's *Sinfonia Breve* for Nov. 26.

Cello Again

The makers of classical recordings, we were saying in the *Beat* of July 1, have been guilty of ignoring the cello to some extent, but they seem now to be making up for lost time in that department. Half a dozen discs featuring the one-legged fiddle have brightened the longhair release lists in the last five months.

RCA-Victor reaches back into its files, into the corner it calls "immortal performances," and comes up with three Beethoven sonatas for cello and piano played by Pierre Fournier and the late Artur Schnabel (LCT 1124, 12"). The pianist is the musician of greater stature, but the cello is the instrument that carries the day, and it can sing as melancholy a refrain as any trumpet or sax you ever heard.

Columbia Series

Columbia launches its third series of Casals Festival recordings, made at the 1952 event in Prades,

France, and the cello takes the spotlight without trying. That's in part because the festival is built about the artistry and personality of Pablo Casals, but it's also because the mellow cello speaks so eloquently among its string cohorts.

Casals, himself, is heard in only one of the three new records (ML 4713, 12"), but that is one of the record events of the year. It's Brahms' *Sextet No. 1* for strings, with Madeline Foley on the second cello, Isaac Stern and Alexander Schneider on violins, and Milton Katims and Milton Thomas on violas, and it's a five-star job all the way. Here's excellent music played not only with flawless precision but with all-around authority and a rare feeling of inspiration.

New York—The Collegiate Orchestra of America, Inc. has been formed in conjunction with Leopold Stokowski. The organization aims at raising \$500,000 between now and next summer, at which time it plans to inaugurate a large program of study, rehearsals, and concertizing at American colleges and universities.

CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Leonard. LP's only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

NEW DIRECTIONS

DISC DATA	RATINGS	COMMENTS
HONEGGER: <i>Symphony No. 8</i> /BOUSSET: <i>Sonatas at Ariane</i> . Boston Symphony, Charles Munch. RCA-VICTOR LM1741, 12".	★★★★★ Performance ★★★★★ Recording	● First recording of a somber, dissonant, striking opus of 1949 vintage, written on a large scale and played the same way, is the impressive Honegger. Bousset's dangerous suite, as colorful as it is noisy, is beautifully engineered.
WEBER: <i>Concerto for Nine Instruments</i> . Conducted by Hans Ledwith. Dial 15, 15".	★★★ Performance ★★★ Recording	● There's too much surface noise, and there's no chance for virtuosity, yet this is a fascinating disc. Only the hippest of the moderns will dig it on first hearing, but it wins friends and influences listeners with repetition.
SCHOENBERG: <i>Transfigured Night</i> /VAUGHAN WILLIAMS: <i>Fantasy on a Theme by Tullis</i> . Leopold Stokowski and orchestra. RCA-VICTOR LM1739, 12".	★★★★★ Performance ★★★★★ Recording	● Lush strings, richly reproduced, in a romantic poem and a cool exercise in classic vein. The content is no apocryphal, but reproduction, of hi fi quality, is great.

STANDARDS

BEETHOVEN: <i>Symphony No. 7</i> . Detroit Symphony, Paul Paray. Mercury MGS082, 12".	★★★★★ Performance ★★★★★ Recording	● The Detroiters, only two years old as an orchestra, add to their growing list of successes with this pressing (the 15th now available on LP) of an old standby. It could use a little more spirit on occasion, but it's admirably put together.
GRIEG: <i>Four Gyn suites Nos. 1 and 2</i> . Hague Philharmonic, Willem Van Otterloo, with Erna Sponberg, soprano. EPC LGS007, 12".	★★★ Performance ★★★ Recording	● This pairing is obtainable in half a dozen versions possessed of more oclat. The principal argument for this edition is that it is an economy package.
DVOŘAK: <i>Viola concerto</i> /GLIER: <i>Romance for Viola and Orchestra</i> . David Oistrakh with U. S. S. R. State Orchestra, Kiril Kondrashin. VANGUARD VRS 6016, 12".	★★★★★ Performance ★★★★★ Recording	● Comrade Oistrakh is the man who makes this pairing memorable. His tone is big and clear, his attack is direct, his approach positive. Accompaniment is good but doesn't sound as well focused.

RARE VINTAGES

FOUR CENTURIES OF POLISH MUSIC. Collegium Musicum of New York, Fritz Sikko. VANGUARD VRS6017, 12".	★★★★★ Performance ★★★★★ Recording	● Probably nobody you or I ever heard of, among Mielnowski, Waslaw, Janiewicz, Gomolka, Jarcehski and Szarynski, but a lot of vigor and variety, with some especially interesting Mozarlean flavor in the Janiewicz band.
BACH: <i>St. Matthew Passion</i> . Hermann Scherchen, orchestra, soloists and chorus. WESTMINSTER WAL401, 4-12".	★★★ Performance ★★★★★ Recording	● Tonally, this is one of the better <i>St. Matthew</i> recordings, although individual performances are not distinguished, and there is less feeling of authority than in the Mengelberg version, only six sides long, of last month.
BACH: <i>Great aria from the cantatas</i> . Edgarda Rood-Majdan, Margot Conrad and orchestra. BACH GUILD BGS26, 12".	★★★★★ Performance ★★★★★ Recording	● The alto sings five selections, the tenor four, with various Vienna orchestras, and the consistency of their performance is remarkable. These are selections from earlier Bach Guild recordings of seven cantatas.



If those ledger lines above the staff make you break into a cold sweat at times, try those "highs" on a Martin. See how much easier it is to play them — consistently, and with a big full tone. Here's one of the reasons Martin is top trumpet with the top professionals. Write a postcard to Martin, today . . . get full particulars and name of your nearest dealer.

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Popular Records

**DOWN
BEAT**

Five-star records and others of special interest to Down Beat readers are reviewed at length. Others are given shorter reviews. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ poor.

Pearl Bailey

★★★★ *Me and My Shadow*
★★★★ *I Love My Argentine*

Miss Bailey brings up the oldie, *Me and My Shadow*, to modern day happenings. As she says, "this is the mostest." Her inimitable, seemingly ad lib remarks kill us. Argentine should help cement South American relations. (Coral 61070)

Monica Lewis

★★★★ *Autumn Leaves*
★★★★ *Don't Say Goodbye When You Go*

Monica's very worthy pipes seem finally to have found their proper niche on this release. Splendid material, handled tastefully by singer, who is utterly relaxed on *Autumn*, movingly direct on *Goodbye*, give gal best entry within memory.

Carmen McRae

★★★★ *Wanting You*
★★★★ *A Foggy Day*
★★★★ *Autumn Nocturne*
★★★★ *In Love in Vain*

Miss McRae's debut on records is indeed an auspicious one. She sounds a little like Sarah Vaughan, a little like Jeri Southern, a little like Ella, but mostly like herself. The first two sides have an unnamed backing group (Mat Mathews' quintet?) that complements her beautifully, while Les Elgart's big band is properly unintrusive on the others.

Carmen's warm sound and haunting quality pull *Wanting You*, an ordinary tune, into the must-hear class. *Nocturne*, a difficult song to sing, is done precisely, but as if she is holding back slightly in order to navigate the chord changes. *Day* is done up-tempo (a switch), while *Vain* is the weakest effort of the four but still most listenable. This girl could happen—especially in intimate-type niteries. (Stardust 1002, 1001)

Eddie Oliver

★★★★ *Petrillo*
★★★★ *Little Miss One*

At last it's happened—a sharply satirical side that is musical in its own right. Oliver and his "Oliver Twisters" (that should give you an idea) examine the subject of why everybody blames Petrillo in a side that is delicately devastating. A fine vocal group does the honors for a truly subtle laugh session that, if you can force yourself to ignore the keenly-amusing lyrics for a moment, sounds like a perfectly respectable romantic side. Flipside offers a tune about a little tot that sounds like a hundred others, but again it's handled tastefully. (Allied 5015).

Patti Page

Do Nothing Till You Hear from Me
I Let a Song Go out of My Heart
I've Got It Bad and That Ain't Good
Don't Get Around Much Anymore

Rating: ★★★★★

Patti Sings the Duke, this one is called, and though you may be slightly disturbed by the Oklahoma twang that's still present in her delivery, Mr. Ellington's works are

handled most capably by Miss Page. The calm, assured Page voice is an excellent instrument, and on this set, it gets a chance to shake off pooches and such. More such offerings will be gratefully accepted. (Mercury EP 1-3089)

Other Releases

Ross Bagdasarian—★★★★ *Hey Brother, Pass the Wine* (Mercury 70254). Wine is an unusual offering with strong choral work and might just hit on folk tune qualities. Christmas is all about the hustle and bubble of the season, but tries too hard. Les Baxter—★★★★ *Manhattan* (Capitol 2632). Old perennial, *Manhattan*, gets good treatment here. The *Love Theme* has good assistance from a choral group. Teresa Brewer—★ *I Saw Mommy Kissing Santa Claus* (Mercury 70254). Are Jimmy Boyd and Teresa Brewer brother and sister?

This is almost a duplicate of last year's hit. *Scoogie* gets the welfare treatment from the songstress on the flip side.

Page Cavanaugh Trio—★★★★ *She Had to Go and Lose It at the Astor* (Mercury 70254). *Hot Dog!* That *Made her Mad* (Coral 61083). *Lose It*, of course, is only for the jukes and homes—it won't get past the radio censors. David Carroll—★★★★ *Trade Winds* (Mercury 70226). Lush string work and arrangements make these sides fine listening platters. Don Cherry—★★★★ *I've Got to Pass Your House to Get to My House* (Mercury 70257). Cherry does his best side in months on *House*, but the tempo on *House* drags.

Frank Chacksfield—★★★★ *Golden Violins* (Mercury 70254). *A Girl Called Linda* (London 1368). Both are well done, but not hit stuff. Don Cornell, Alan Dale, and Johnny Desmond—★★★★ *Heart of My Heart* (Mercury 70257). *I Think I'll Fall in Love Today* (Coral 61076). The Three D's all try to cut one another instead of a record. Too bad—both sides could have been good. Vic Damone—★★★★ *Lover Come Back to Me* (Mercury 70257). Backing on *Lover* is a horrible job which singer can't overcome. *Love You* is nice, but that's about all.

Johnny Desmond—★★★★ *Woman* (Mercury 70258). Country style singing done in minor key by Desmond is a chuckle getter, but *Seine* drags too much. Tommy Edwards—★★★★ *That's All* (Mercury 70258). Neither song has much to offer. Both suffer in the lyric department. Gaylords—★★★★ *Mama, Poppa Polka* (Mercury 70258). *Polka* is a real corn piece but should get lots of plays on the jukes. *Strings* is an Italian-English version of an old hurdy-gurdy tune that should also bring in a rain of nickels and dimes.

Shirley Harmer—★★★★ *Embrace* (Mercury 70258). *We Will Always Be Sweethearts* (MGM 11603). Two good tunes done in competent, if uninspired, fashion. Richard Hayman—★★★★ *Off Shore* (Mercury 70258). *Joey's*

Theme from The Little Fugitive (Mercury 70252). Incisive dance-styled *Shore* is the better of these two entries done tastefully by harmonica player; *Joey* is melodically inferior film underscore material. Joni James—★★★★ *Why Can't I* (Mercury 70252). *Why Can't I* (MGM 11606). Joni jumps on the upbeat *Why*, for good, though over-stylized, effect; flip is a cornball westerner.

Dick Lee—★★★★ *Happy Bells* (Mercury 70252). *I Thought You Might Be Lonely* (Essex 334). Lad, shown off to good effect on *Bells*, a fair, hand-clapping entry, has a big, stand-up style, doesn't push too much. *Lone* is a sorry item, complete with poor job of multi-taping. Peggy Lee—★★★★ *Baubles, Bangles and Beads* (Mercury 70252). *Love You So* (Decca 28890). Much intine whispering from Peg on *Love*, a nowhere tune, and on first chorus of *Baubles*, an exotic number from the Broadway show, *Kismet*, which sets singer gently rocking second time around.

Art Lund—★★★★ *Carioca* (Mercury 70252). *It Looks Like Rain in Cherry Blossom Lane* (Coral 61071). Ridiculously extended glissandos mar what is, at base, a beautiful performance, on the too-mannered *Carioca*. Rain gets better workover, but tune isn't worth disinterring. Vera Lynn—★★★★ *The Windsor Waltz* (Mercury 70252). *We'll Meet Again* (London 1348). Two typically-Schmaltzy British sides, saved from consignment to the cornbelt by the genuinely affecting sincerity of the delivery here. Tony Martin—★★★★ *There's Danger in Your Eyes*, *Cherie* (Mercury 70252). *I Just Love You* (Victor 47-5473). Singer works too hard on both, achieves only routine effect.

McGuire Sisters—★★★★ *You Never Know Till Monday* (Mercury 70252). *Are You Looking for a Sweetheart* (Coral 61073). Thin-voiced trio has nothing to contribute to these sub-par tunes; and they sure need a contribution. Rosy McHargue's Ragtimers—★★★★ *Don't Bring Me Posies* (Mercury 70252). *They Gotta Quit Kickin' My Dawg Around* (Allied 5009). Two fun sides in these pseudo-Dixie jokers that should delight the crowd at the corner pub. Lou Monte—★ *One Moment More* (Mercury 70252). *A Baby Cried* (Victor 47-5496). Trite Moment has nothing on *Baby*, which hits a new low in mawkishness. Al Morgan—★★★★ *Say You Do* (Mercury 70244). A happy, kidding (let's hope!), doo-wack-a-doo side on *Say* that could re-establish the hand-flailing 88'er. *Sweetheart* is soulful, muted, and nowhere.

Pat Morrissey—★★★★ *You're the Greatest* (Mercury 70252). *Baby It Must Be Love* (Decca 28879). Nitery entertainer in record debut comes up with too many vocal tricks to be effective on wax. Tony Mottola—★★★★ *Be Guine Tampico* (Mercury 70252). *Violetta* (MGM 11593). Good guitar work on both sides, though *Violetta* seems to explain whatever happened to *The Third Man*. Emil Newman—★★★★ *Family Theme* (from *Island in the Sky*) (Mercury 70252). *Island in the Sky* (Decca 28903). Judged as film underscoring, both sides are worthy entries as performed by their composer here. For straight listening, however, they fall short. *Family*, for example, being in Alfred Newman's *How Green Was My Valley* vein, but less melodic. Alfred Newman—★★★★ *Village of Cana* (Mercury 70252). *Love Theme* (from *The Robe*) (Decca 28902). Composer-batoneer's superb "feel" for a cinematic theme is evident in both these excerpts from *The Robe*'s score, which add up to interesting—though not really pop—sides. As such, their appeal will be chiefly for film fans.

Eddie Oliver—★★★★ *Maybe* (Mercury 70252). *Lonesome Old Town* (Allied 5014). Saccharine arrangements, played at ultra-drag tempo, of two oldies; burial should be swift.

Jimmy Ricks and the Ravens—★★★★ *Rough Ridin'* (Mercury 70213). Ricks does the Ella Fitzgerald tune (*Ridin'*). We'll take the original version, thanks. Connie Russell—★★★★ *Sighs* (Mercury 70213). *Sighs* drags, doesn't have it; *Record* is enhanced by some sprightly delivery and pretty good lyrics. Bill Snyder—★★★★ *Swinging on a Star* (Mercury 70213). *Swinging* has some pleasant moments, but Bill gets a bit too florid on both.

Peggy Taylor—★★★★ *If You Wuz a Bird* (Mercury 70213). *When I Dance with You* (Dot 15110). Ex-Breakfast Club singer has a clear, pretty voice, personable style, and could have a good seller here in *Bird*. Material is not the greatest, though. Artie Wayne—★★★★ *Bellissima* (Mercury 70241). Artie, a good singer, has horrendous stuff to sing here, but he can blame no one but himself—he wrote *Hymn*.

★★★★ *Talkin' About Another Man's Wife* (Decca 28907). Buddy composed and arranged the first, an instrumental that sounds more than a bit like Kenton. Geezil Mierne sings the reverse. Guy Lombardo—★★★★ *Ricochet* (Mercury 70213). *The Bridge of Sighs* (Decca 28914). Kenny Gardner sings 'em both. Russ Morgan—★★★★ *Off Shore* (Mercury 70252). First side is subdued and pretty; flip is sung by Juanita Crowley, and it sounds remarkably like an old Ruth Etting record. Only older.

Ted Straeter—★ *I Love Paris* (Mercury 70252). *It's All Right with Me* (MGM 11609). Well, some people like hominy, too. Tommy Tucker—★★★★ *Tops in Pops Designed for Dancing* (Lion LP 70011). Eight of the day's top songs done instrumentally by the Tucker crew. The arrangements are no gasers, and musically it isn't very moving, but here's a perfect example of a band playing the correct tempos for dancing, shifting pace neatly, and accomplishing what it set out to do.

C & W
Darrell Glenn

★★★★ *I Think I'm Falling in Love*
★★★★ *Only a Pastime*
Darrell's not Cryin' on this one.
(Turn to Page 13-S)

Dance Bands

Buddy Johnson—★ *Jeanette*

Maybe "Tain't Nice," but
we'll never "Unpucker" cause
we'd just like to kiss DJs,
operators, Down Beat, Mercury
and EVERYBODY. We're so happy
to be voted the top "Best
Singing Group" in Down Beat's
Country and Western poll.



Tommy Bill Tillman Betty
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|----------------------------------|-----------------------|-----------------------|
| 1. Crying in the Chapel | 4. Hey Joe! | 6. No Help Wanted |
| 2. Your Cheatin' Heart | 5. I've Forgot More | 9. Jambalaya |
| 3. How's the World Treating You? | 6. A Dear John Letter | 10. Wild Side of Life |
| | 6. Gambler's Guitar | |

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'Down Beat' Best Bets

These are not necessarily the best-selling records in each of the categories, but they are sides we think you should pay attention to when making your purchases.

Popular

1. *Me and My Shadow*, by Pearl Bailey. Coral 61070.

Here's Pearl at her humorous best again, on the oldie long associated with Ted Lewis.

Jazz

1. *Brubeck At Oberlin, LP*, Fantasy LP 3-11

Dave and Paul Desmond are farther out than they've ever been on records before. Ron Crotty and Lloyd Davis are also on the flight, and it all moves tremendously.

Country & Western

1. *I Think I'm Falling in Love*, by Darrell Glenn. Valley 109.

Should prove as popular as the singer's previous hit, *Cryin' in the Chapel*.

2. *Divorce Granted*, by Ernest Tubbs. Decca 28869.

There doesn't seem to be any stopping when Tubbs takes off, and this one is well off the ground now.

Classical

1. *Beethoven: Symphony No. 3*. Vienna State Opera Orchestra, Hermann Scherchen. Westminster WL5216.

One of the newest and best of the umpteen LP versions of a classical evergreen.



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HANK WILLIAMS

CHEATING HEART No. 1

KAW LIGA No. 3

JAMBALAYA No. 8

in DOWN BEAT's Annual Country & Western Poll . . . as well as placing him among the first five in the "LEADING MALE SINGER" and "BEST SMALL UNIT" categories for 1953.

Records

(Jumped from Page 12-S)

but it appears he has another big record to follow his previous hit. While *Falling in Love* looks like the sure winner, the flip, *Pastime*, could also make the big time. (Valley 109)

Jimmie Logsdon

★★★★ *Pa-Paya-Mama*

★★★ *In the Mission of St. Augustine*

Singer has two big pop tunes on his new release, and both could cause a stir. *Pa-Paya-Mama* features an excellent instrumental background for the bright lyrics, while the vocal gets the nod on the reverse side. (Decca 28913)

Jim Reeves

★★★★ *Bimbo*

★★★★ *Gypsy Heart*

With the Louisiana Hayride band providing the background, Jim Reeves has waxed two numbers which can't help but attract a lot of attention. *Bimbo* is a cute number about a moppet with a mature batch of grey matter, while the *Heart* side is all it implies. (Abbott 148)

Rex Allen

★★★★ *To Be Alone*

★★ *If God Can Forgive You*

Movie and rodeo star Rex Allen has made a number of new fans with his recent personal appearances—now he follows up with a new platter which many of the folks should like. *Alone* has the best chance to make the hit class. (Decca 28897)

Babe Zaharias-Betty Dodd

★★ *Detour*

★★ *I Felt A Little Tear Drop Start*

Babe Zaharias and Betty Dodd are still two of the best women golfers in America. (Mercury 70267)

Other Releases

Little Charlie McDill—★★★★ *A Little Child's Prayer* ★ *The Lord Is My Shepherd* (Allen 249). New youngster shows promise in initial release. . . . Chet Atkins—★★★★ *Three O'Clock in the Morning* ★★ *City Slicker* (RCA 20-5484). Excellent guitar work plus good vocals make these sides pleasant listening. . . . Cowboy Copas—★★★★ *The Blue Waltz* ★★ *A Heartbreak Ago* (King 1274). Another platter which should find favor with the many Copas followers. . . . Lefty Frizzell—★★★★ *Hopeless Love* ★★ *Then I'll Come Back To You* (Columbia 21196). Frizzell proves he's still a steady performer.

Kidiscs

★★★★★ *Cowboy Songs*
(6 to 11)

A very good baritone who is unnamed—we have a strong suspicion, however, that it is Jack Russell—gives a fine straight rendition of four standard cowboy laments: *Oh, That Strawberry Roan*, *Cool Water*, *Tumbling Tumbleweeds*, and *The Last Roundup*. It's a distinct pleasure to hear these overworked tunes take on new freshness by the mere application of talent, not tricks or fake accents or washboards. The jacket design is also an asset in Childcraft's appeal to the junior buckaroo. (Childcraft 27)

Bing Crosby

★★★★ *The Teddy Bear's Picnic*

★★★ *Too-Ra-Loo-Ra-Loo-Ral*
(5 & under)

Teddy Bear is given a sprightly march tempo treatment of the sort that makes the small fry clap and prance. Crosby gives it his usual warmth, with Jud Conlon's Rhythmaires lending a gay background. (Decca 88143)

★★★★ *Woody Woodpecker and the Lost Monkey*
(6 to 11)

The raspy staccato of Walter Lantz' famous cartoon character is very well reproduced in this latest addition to Capitol's Bozo series. Mel Blanc avoids the usual pitfalls

by making the voice characterization live of itself without the listener's having to draw on the previous experience of seeing the cartoon. Pre-school youngsters will enjoy this one but will not be able to stay put long enough to hear all the adventures of Woody tracking down the lost monkey. (Capitol 3161)

★★★ *Dinky Pinky*

(6 to 11)

This story of a pink elephant should amuse those encountering one for the first time. Stan Freberg is featured, which may help sales with the parents looking for something satirical. Dave Cavanaugh does a more than adequate job, and an unnamed trumpet man provides good solo work. (Capitol 3162)

★★★★ *Little Orley's Big Concert*
(5 and under)

This is difficult to recommend to an age group. The excellent barnyard noises and sound effects will keep the youngest ones' attention. Those of school age will enjoy the story. The older ones and you adults will go for the comic effect of barnyard cacophony sounding like too many of our present day vocal groups. Lumpy Brannum has

scored another well deserved success in the Little Orley series. (Decca 88147)

Columbia Issues Helen Ward LP

New York—Columbia has just released a new Helen Ward LP. *It's Been So Long*. The singer, who was 20 when she left Benny Goodman 17 years ago, returned to the music wars to undertake the stormy Goodman-Armstrong tour early this fall.

Since then Helen has been making several guest TV appearances and soon may have a regular spot of her own. She also may do an occasional single in clubs but plans no tours. Percy Faith did the arranging for the Columbia session on which Helen is backed by six brass, five reeds, and four rhythm.

Reminiscent tunes include: *It's Been So Long*, *You Brought A New Kind Of Love To Me*, *Nobody's Baby*, *Same Old Moon*, *When You Make Love To Me*, *It All Depends On You*, *Nice Work If You Can Get It*, and *You're Mine*. Trumpet solos are by Red Solomon.

Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding Nov. 18. Compilation to determine these tunes are based on a nationwide survey covering record sales, disc jockey plays, and juke box performances. The records listed are those the editors of Down Beat suggest you listen to when making your purchases.

Position
Last Issue

1. <i>Ebb Tide</i>	7
Frank Chacksfield, London 1358; Vic Damone, Mercury 70216.	
2. <i>You, You, You</i>	2
Ames Brothers, Victor 47-5325.	
3. <i>Rags to Riches</i>	9
Tony Bennett, Columbia 4-40048	
4. <i>Vaya Con Dios</i>	1
Les Paul-Mary Ford, Capitol 2486.	
5. <i>Oh</i>	4
Pee Wee Hunt, Capitol 2442.	
6. <i>Crying in the Chapel</i>	6
June Valli, Victor 47-5368; Ella Fitzgerald, Decca 28762.	
7. <i>Many Times</i>	10
Eddie Fisher, Victor 47-5453.	
8. <i>Eh Cumpari</i>	8
Julius LaRosa, Cadence 1232.	
9. <i>Ricochet</i>	—
Teresa Brewer, Coral 161043.	
10. <i>In the Mission of St. Augustine</i>	—
Sammy Kaye, Columbia 4-40061.	

Tunes Moving Up

These are not the second top ten tunes. They are songs on which there is much activity and which could move up into the Down Beat Scoreboard. The records listed are those the editors of Down Beat suggest you listen to when making your purchases.

1. <i>Story of Three Loves</i>	
William Kappell, Victor 10-4210.	
2. <i>Pa-Paya Mama</i>	
Perry Como, Victor 47-5447.	
3. <i>Love Walked In</i>	
The Hilltoppers, Dot 15105.	
4. <i>I Love Paris</i>	
Les Baxter, Capitol 2479.	
5. <i>From Here to Eternity</i>	
Frank Sinatra, Capitol 2560.	
6. <i>Lover Come Back to Me</i>	
Nat Cole, Capitol 2610.	
7. <i>Istanbul</i>	
The Four Lads, Columbia 4-40082.	
8. <i>Baby, Baby, Baby</i>	
Teresa Brewer, Coral 61067.	
9. <i>My Love, My Love</i>	
Joni James, MGM 11543.	
10. <i>I See the Moon</i>	
The Mariners, Columbia 4-40047.	

Jazz Reviews

**DOWN
BEAT**

All jazz records are reviewed by Nat Hentoff, except those initiated by Jack Tracy. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Dave Brubeck

These Foolish Things
The Way You Look Tonight
Perdido
Stardust

Rating: ★★★★★

Recorded at Oberlin college, Ohio, in March of this year, this is of the same quality as Dave's *Jazz at Storyville* but exhibits the more outgoing aspects of the unit's work. It indicates again that the quartet might well avoid recording studios, because none of their formal sessions comes close to the two on-the-scene sets.

Some of this is drizzily far out—Brubeck's chorus on *Foolish Things*, for example. It's almost a history of the blues from the first wail to Bartok. It's also a man's life. Then there's Desmond on *The Way You Look Tonight* extending the potentialities of his horn by sheer will to communicate. Those familiar quotations are from *Petrouchka*.

The same track contains a demonic Brubeck chorus that builds with almost frightening intensity. Ron Crotty's bass and Lloyd Davis' drums are firmly right all the way but in *Perdido*, especially, they help propel Paul and Dave into a stomper that would excite a JATP and a Juilliard audience equally.

Paul is a swinging introvert again in *Stardust* and somehow finds a freshly lyrical approach to the song as does Dave in a remarkably structured solo that brings the song more strength and beauty than it intrinsically deserves. To be non-intellectual about this LP, Wow!!! (Fantasy LP 3-11)

Don Byas

Laurea
Humoresque
Place Pigalle
Casbah
Foolish Things
Blues for Huguette
Ballad for Bunny Berigan
I Surrender Dear

Rating: ★★

An undistinguished series of Pannasie dates made for French Blue Star in the late '40s. First side is all Byas except for some historically interesting early Billy Taylor piano (listen to him walk through the *Casbah*). *Pigalle* has a pleasant but highly reminiscent line.

Tyree Glenn joins the group briefly for the tired Berigan tribute—a set of variations on *Can't Get Started*—and blows the only mildly exciting chorus on the date in *Surrender*. What can be heard of the French rhythm section is

adequate. The occasionally able Byas has rarely sounded more competently dull than on this set. (Dial LP 216)

Crazy and Cool

Royal Roost—Kenny Clarke
Boppin' the Blues—Lucky Thompson
Anthropology—Dizzy Gillespie
Overtime—Metronome All Stars
These Foolish Things—Gene Krupa
Manteca—Dizzy Gillespie
Bopturna—Charlie Ventura
Victory Ball—Metronome All Stars

Rating: ★★★★★

These reissues are a valuable culling of Victor's modern jazz files. *Roost* has interesting and swinging 1947 Bud Powell, a good chorus by Kinny Dorham, and a striking one by Fats Navarro. Also outstanding are the brilliant work of Milt Jackson and Dizzy on *Anthropology* and Buddy Wise's tenor on *Foolish Things*. Buddy's controlled, imaginative work is a very model of a major tenor solo despite unhelpful backing. *Boppin'* never really gets started. The Pozo-Gillespie *Manteca* still holds up raucously well, and Benny Green is of greatest aid on *Bopturna*.

Braze new world department: the label contains all recording dates, and George Simon's notes identify each solo, though his order and enthusiasm are a little awry on the all-star sides. The master George describes for *Victory Ball* ain't the one on the LP. (Victor LP 3046)

Cool and Crazy—Shorty Rogers

Coop de Graas
Infinity Promenade
Short Stop
Boar-Jibu
Contours
Tale of an African Lobster
Chiquito Loco
Sweetheart of Sigmund Freud

Rating: ★★

Coy titles, coy arranging, and most of the writing is about as deeply felt as a railroad timetable. All the musicians involved are first-rate, but there's so little to build good extended choruses on. And such weary unison figures!

The two exceptions are *Contours* and the montoon, *Chiquito Loco*. There are good solos throughout by Art Salt (alto), Bud Shank (baritone), Milt Bernhardt (trombone), Bob Cooper and Jimmy Giuffre (tenors), Shorty (trumpet), and brief bits by Marty Paich (pi-

ano). Shelly Manne's precision work throughout is excellent.

Using a French horn is a fine timbre idea, but Johnny Graas' tone is often jarring. Shorty's three baritones plus tuba voicing in *Freud* could be extremely effective when used as an organic part of a well constructed work. There is a little antiphonal use of the small band within the larger group, but almost none of the jazz concerto grosso potential is actually explored.

Somebody should tell the man who wrote the notes that the tenor in *Infinity Promenade* is so "cool," it's an alto. This is all very well recorded, by the way. (Victor LPM 3138)

Rex Stewart

Carnival in Naples
Deep South
Jug Blues
Duke 1949
Hop Head
Trumpet's Prayer
Don't Get Around Much Any More
Rome-Paris Express

Rating: ★★

A collection of Blue Star records made in France in the late '40s, these add nothing of importance to recorded jazz, and they're sure not *Ellingtonia*, as the set is titled.

The fault lies not so much with Rex as in the embarrassing writing and the overall lethargy of the soloists, himself included. There are flashes in *Deep South* (Georgia on My Mind) and *Jug Blues*. Latter also has a gutty Gaulois Bleu trombone solo by Sandy Williams.

Will someone explain why *Duke 1949* is an out-of-tune *Laura* and why *Trumpet's Prayer* is a long slide through *I Cried for You* by Sandy Williams? Technical reproduction is so execrable that Django can only barely be heard. One would have thought that to be impossible. (Dial LP 215)

Stan Getz

'Tis Autumn
The Way You Look Tonight
Time on My Hands
You Turned the Tables on Me
Stars Fell on Alabama
Lover Come Back to Me
Body and Soul
Stella By Starlight

Rating: ★★★★★

First two on each side have been issued as 78s, while the others, so far as can be determined, are new. Stan is backed very ably by Jimmy Raney (guitar), Duke Jordan (piano), Bill Crow (bass), and Frank Isola (drums).

Stan's imagination is astonishing when he's right. A powerful illustration is his renewal of the much-assaulted *Time on My Hands*. Raney is a revitalizer here, too. The Getz sense of solo structure is magnificently underlined on *Tables*, and *Stella* creates a mood just this side of mesmerism. Stan's pulsative momentum has rarely been more compelling than in *Lover*, and *Body and Soul* is the first thoroughly convincing new recording of the

venerable vehicle since Hawk's.

For a stunning way to open a side, by the way, listen to Duke Jordan's prologue to *Stars*. The only objection is to the surfaces, which could be better. (Clef MGC 137)

Benny Goodman

And the Angels Sing
Bumble Bee Stomp

Rating: ★★

Nostalgia with a vengeance. Martha Tilton's vocal on *Angels* is as bad as ever, but Ziggy Elman's freiliche solo still sings. Fletcher Henderson's *Bumble Bee* is based on an ingratiating riff expanded by Bud Freeman, Jess Stacy, Harry James, and a brief alto turn that sounds startlingly like Hodges. It's probably Dave Matthews. Fine drumming by Dave Tough. (Victor 420-0025)

Earl Hines

Night Life in Pompey
Ten for Two
Chicago
Japanese Sandman
Snappy Rhythm
Honeysuckle Rose
Fine and Dandy
Boogie Woogie on St. Louis Blues

Rating: ★★

Made in Paris about four years ago, the second side is all trio with Arvell Shaw on bass and Wally Bishop on drums. Buck Clayton and Barney Bigard join the nucleus for the other four.

Hines is excellent throughout, particularly on a marvelously relaxed *Honeysuckle* and a tasty *Chicago*. Clayton blows with sensitive restraint and does more for *Night Life* than the basic line would indicate. Bigard shifts arpeggios with empty skill.

Shaw and Bishop fuse well enough with Earl, and Shaw in-

icates that behind his onstage exhibitionism is a good, fundamental bassist. The *Boogie Woogie* isn't up to the original Bluebird. (Dial LP 303)

Charlie Mariano

Let's Get Away from It All
The Thrill Is Gone
The Nymph
I've Told Every Little Star
Come Rain or Come Shine
My Friend Ethel
After Coffee
Trouble Is a Man

Rating: ★★

This is better than Charlie's Prestige LP, but it's still not fully indicative of how well he can blow. There is a somewhat too careful air to the proceedings, as if the participants were blowing glass. This doesn't apply to bassist Vernon Alley and Joe MacDonald, who swing freely all the way.

Best overall soloist on the date is trombonist Sonny Truitt (especially on Vince Guaraldi's *Nymph* and his own *After Coffee*—despite the fluff on the latter). Dick Collins' conception is good, but his intonation occasionally wavers, as does Mariano's. Wyands has a light piano touch but doesn't seem particularly relaxed.

Charlie does show the probing depth of his imagination on *Come Rain* where he apparently forgot it was a recording date. And if you have a good set, listen closely to Joe MacDonald's impeccable brushwork on this. Charlie is almost as good on *Trouble*. (Fantasy LP 3-10)

Mat Mathews

Bags' Groove
Nearness of You

Rating: ★★

Milt Jackson's *Groove* is an eerie one as played with this voicing. Mat's brief chorus wails more than *Owl Eyes*, and Herb Mann's flute begins to bear out a long-term contention that this could be a standard jazz instrument. Bennie Weeks plays solidly introspective guitar, and all is beautifully bolstered by Kenny Clarke and Percy Heath. The only objection is to the short-

(Turn to Page 16)

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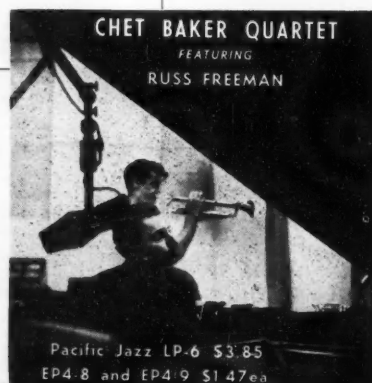
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DeMille Troupe To Perform Billy Taylor's Jazz Ballet



Billy Taylor

New York—From now until March 27, the Agnes DeMille Dance Theater will be touring the country. The repertoire includes a jazz ballet with music by the modern jazz pianist, Billy Taylor. Commissioned by Anna Sokolow, the ballet is called *Tiger Rag* and traces the evolution of ragtime.

"It runs about seven minutes," says Billy. "It's supposed to be a lecture in which the origin of the rag is traced. Actually it's largely patterned after the Jelly Roll Morton Library of Congress *Tiger Rag* recording. There's a narrator and two dancers, and the narrator says something similar to what Jelly Roll said."

"There's a quadrille. Everything, by the way, is done very precisely. Then there's an exaggerated waltz—two waltz strains—followed by

early ragtime steps and the big finale.

More Plans

"Anna has some other ideas about using jazz in dance that we plan to work on. And Danny Daniels, who is in the company, is also very interested. It was for him that Morton Gould wrote his *Concerto for Tap Dancer*. Danny is one dancer so interested in the music aspect of his art that he's made a point of studying it."

"Actually this goes back about four years to a Ford show on which Anna, Billy, and I combined on what I believe was the first use of improvised jazz in dance. It was a bop dance, and I improvised the accompaniment on the piano. The possibilities are endless. Danny did a concert, for example, with the Norman Paris trio in which he danced a work that was written but that left a space for improvisation."

The versatile Mr. Taylor is also continuing his instruction book writing and lecture activities and remains an active songwriter. In addition to his jazz recording under

Jazz Students Invade Child's

New York—Professor Marshall Stearns, one of the more tireless champions of wider and more accurate knowledge of jazz, has been conducting a course called *The Role of Jazz in American Culture*

his own name for Prestige, Atlantic, and Roost, Billy has done a lot of freelance work for the major labels including a call from Mitch Miller to play hot celeste.

Perhaps because of his versatility Billy has always made a point of rebelling against the stereotype of a musician. He also rebels against the quick dismissal of squares by some musicians.

"If somebody comes up to me and says: 'You're as good as Eddy Duchin,' I'm not dragged. It's a compliment and it means that if the guy listens long and carefully enough, he'll hear more."

"And when people say: 'I don't always understand what you're doing but it really moves me,' what more do you want?"

at the New School of Social Research.

Registration has now reached 58 with an average attendance of 70. "These are not record collectors," Stearns points out, "but people who were attracted by the title of the course and seriously want to learn about jazz."

Field trips after lectures have included a visit to Child's Paramount and the Conrad Janis band and an evening at Stuyvesant Casino. As the course approaches the modern era, modern jazz clubs will also be visited.

Guest lecturers so far have included Eubie Blake and Jelly Roll Morton expert Bob Green.

Stearns is also conducting a pilot study under which everyone in the class will collect biograms—directed case histories of people in their relationship to jazz. "We want to get people who don't like jazz, as well as those who do. We want to find the parental attitude toward jazz, the social function jazz played in these people's lives, when and how they first encountered it."

"On the basis of what the entire class collects, we should be able to put together a foolproof questionnaire on audience response to jazz. This we can submit all over the country and learn much more about the social and psychological context of jazz. We can find out, for example, how true the theory is that many people like jazz because it's a facet of revolt against parental authority."

A recent visitor to the course, incidentally, was the Marquis of Donegal, president of the International Federation of Hot Clubs. Stearns' book on jazz should be ready for publication next year. "I'm taking a half-semester off to conclude it," he said. "The thing is that I learn so much new each year that I always want to revise it."

Busy Schedule For Shaw Gramercy 5

New York—Artie Shaw and his Gramercy 5 have a full schedule of bookings ahead.

After the combo closes at the Embers here Dec. 5, it has been set to appear at the Rendezvous in Philadelphia, Dec. 7-19, the Colonial in Toronto, Dec. 28-January 2, a one-niter in Uniontown, Pa., and the Alpine Village in Cleveland, Jan. 11-17.

The group is booked by Shaw Artists Corp. (no relation).

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Jazz Reviews

(Jumped from Page 14)

ness of the side, which leads to frustratingly brief solos.

Nearness brings down the rating. It's in good taste but is mostly for the cocktail trade and the Gabor sisters. Mathews, though, really has an individual accordion sound. Will someone give this group an LP without three-minute bands? (Brunswick 80234)

Shades of Bix Jimmy McPartland

Singin' the Blues
Clarinet Marmalade
Davenport Blues
Louisiana
I'm Comin', Virginia
Riverboat Shuffle
Ostrich Walk
Since My Best Gal Turned Me Down

Rating: ★★

There is no one else who could have made this album both an uncanny reminiscence of Bix and a valid personal communication of his own. Good taste is the tonic all the way through—the solos, Dick Cary's arrangements from the Bix records, and the recording balance.

Dick Cary's piano, the clarinets of Peanuts Hucko and Bill Stegmeyer, the baritones of Ernie Caceres and Paul Ricci, the trombones of Lou McGarity and Cutty Cutshall, Carl Kress and George Barnes on guitar, Jack Lesberg and Sandy Block on bass, and the drums of George Wettling—all deserve equal credit.

But at the core of the set is the McPartland horn. Like Bix, it's both lyrical and virile, and like Bix, it's its own voice even in tribute. Also noteworthy are the excellent group intonation and the relaxed nature of the set—probably due to the fact that it was cut unburied over several sessions. And it swings, as a whole, more than Bix's accompanists in general ever did.

To use a phrase of an Anglo-American admirer of cats, T. S. Eliot, this is a prime jazz example of *Tradition and the Individual Talent*. (Brunswick LP BL 58049)

Oscar Pettiford

In a Cello Mood
Blues in the Closet
Monti Cello
Ton Marvellous for Words

Rating: ★★

Run, don't walk, to your nearest record shop and give this EP a listen. It's more than worth the

trip. Pettiford and Harry Babasin, nominally bassists, both play cello on these, and though both have done so before on wax, neither has ever sounded as good. The excellent rhythm section that backs them is made up of Arnold Ross, piano; Joe Comfort, bass, and Al Stoller, drums.

The interplay between Oscar and Harry on the first chorus of *Marvellous* is fascinating, as are the unison riffs they play to kick Ross into flashes of piano in the third chorus. The blues has a good line (written by Oscar), *Monti Cello* is a Babasin scripting of merit, and all four sides are swingingly delightful performances. Anyone on the premises who happens to know Gregor Piatigorsky might suggest to him that he listen to these—he'd probably get a huge boot out of them. (J. T.) (Imperial EP 122)

Bud Powell

My Heart Stood Still
Embraceable You
Woody'n You
You'd Be So Nice To Come Home To
Bag's Groove
Stella By Starlight
Burt Covers Bud
My Devotion

Rating: ★★

Recorded in September of this year, George Duvivier's bass and Arthur Taylor's drums accompany Bud with careful skill on these sides—except for *Stella*, a Powell solo.

There's not much to say. This is Powell at his most absorbed. The chord changes and even the beat are in his disturbingly unique idiom. The conception is that of a superior musical mentality on its own innerly logical plane of reality (e.g., *You'd Be So Nice To Come Home To* and *My Devotion*.)

This is a performance that requires active listening, and the reward is similar to what one can gain from *Notes from the Underground* or the paintings of Soutine. (Roost RLP 412)

Django Reinhardt

Night and Day
Blues for Ike
Nuages
Insensiblement
Brazil
September Song
Confessin'
Manoir De Mes Reves

Rating: ★★

Recorded in Paris shortly before Django's death, this is that thoroughly individual artist's last testament. Backing is by Maurice Vaudair, piano; Pierre Michelot, bass; and Jean-Louis Vialle, drums.

Nuages was Django's theme for

First-Rate Musicianship Now The Jazz Norm, Says Duke

Duke Ellington, the man whose band recently won *Down Beat's* nationwide critics' poll as the top jazz aggregation in the country, eyed his questioner quizzically. "What do I think the most significant developments in jazz have been in the last 25 years? First of all, Louis is at both ends. And don't ever forget Fletcher Henderson. He was a major influence for his band, for presenting Louis, for discovering Don Redman (which led to another Goodman band in the thirties).

Higher Quality

"The most overall change has been that jazz has become higher in quality with more and more

first-rate musicians. It's become increasingly difficult for an individual to stand out, because so many are playing so well.

"As for our own work, we still write with the same perspective we did 25 years ago—with specific musicians in mind. Some write music with pencil and paper and some write with instruments in mind. We write for the performer because after all, he is the most important factor.

As Individuals

"For example, when Tricky Sam Nanton, Lawrence Brown and Juan Tizol were all in my trombone section, I couldn't write for an abstract trombone. I had to write for each one as an individual. The

same is true of the present band. Everyone's an individualistic soloist, except the piano player.

Ellington went on to talk about the alleged classical influence on his large-scale works. "Well, I've listened to a lot of it—especially Debussy, Ravel, Delius, and Rimsky-Korsakoff—but if what I've absorbed has been reflected in my work later, it must have been an unconscious process."

Duke then mused of modern jazz. "I appreciate Brubeck, Mulligan, and Tristano. You can hear the pencil. They have construction and ideas. You know they have something to say and the skill with which to say it.

Need Basic Training

"Some writers and listeners seem to resent the fact that more and more young jazzmen come out of the conservatories. Why should a musician be criticized for learning how to become a better musician? What would you think of a doctor who wasn't interested in learning more about his profession?"

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Desmo Mellows; OKs Nelson Eddy

Johnny Desmond is one of the handful of popular singers who can maintain a national reputation without remaining constantly on the road.

Between his *Breakfast Club* broadcasts from Chicago and his records he has managed to build a name for himself comparable with the unique following he acquired in Europe almost a decade ago with the Glenn Miller AAF band.

During his vacation from the airwaves not long ago, Johnny made one of his rare visits to New York and gave his impressions of some other vocalists on recent recordings.

Johnny was given no information whatever, either before or during the test, about the records played for him.

The Records

1. Ray Anthony. *Sweet and Lovely* (Capitol). With Tommy Mercer and Anthony Choir.

I always liked this song, and I like the approach to it here. It's a nice full sound, and it has a good commercial appeal. I'm not sure, but I think it's Ray Anthony. From a commercial standpoint I'd give it about four.

2. Metronome All Stars. *St. Louis Blues Part I* (MGM). With Billy Eckstine. Lester Young, tenor.

As well as Billy's singing, I liked the instrumental work on that. I particularly like the saxophone work. On a thing like this, if you haven't got a mood you haven't got anything, but this has a wonderful mood. I don't know who the guys are with him, but this record ought to do Billy a lot of good. They try to get a little Shearing sound in the second half, but I don't imagine it was Shearing. I'll give it a four.

3. Jo Stafford-Nelson Eddy. *Till We Meet Again* (Columbia).

Before I went on *The Breakfast Club* I probably wouldn't have liked this thing, but after being with the show for four years I've found out that there's some pretty wonderful music in stuff like this,

and that millions of people like it. It gives you that community singing feeling, makes you want to sing along with it. On the basis of the song, and the performance by Nelson Eddy and Jo Stafford, I'd say this is very successful, and I liked it personally. Four stars' worth.

4. Freddy Cole. *The Joke Is On Me* (Topper).

I didn't particularly like that one at all. It sounded like Nat Cole, but I don't think it was. The singing was not as liquid as Nat's and the background is not smooth, doesn't flow; it's stiff. I'd give it two for effort.

5. Al Martino. *You Can't Go On Forever Breaking My Heart* (Capitol).

Mr. Al Martino, right? Hm. What can I tell you? I—um—I think the song is a commercial one. The sound of the record is a little too high pitched for my taste. The high level of a record like that irritates me after awhile.

When a performance starts at that degree of intensity it has no place to go. After you hear the first half, you've heard it all. It's commercial, very well done, but just doesn't suit my ear. Just on the basis of commercial appeal I'd give it three.

6. Alan Dean. *High On A Windy Hill* (MGM). Joe Lipman Orch.

That's the guy from England—Alan Dean. His interpretation has crescendo and diminuendo and everything, and he sings with a nice feel, but as with the last record, the pitch of the whole thing is too high. He gets soft and feels something tenderly, and they don't come down with him.

Alan is a very fine singer—I remember him from England, where I first met him—he's done some wonderful things in this country and is capable of doing something really great; but he's better than his record. I'd give it a two, and say that it could have been a four



Johnny Desmond

if the engineer or the arranger had listened a little more closely to what he wanted to do.

7. Mario Lanza. *If You Were Mine* (Victor).

As an example of what we were talking about on the last two records—dynamics, the orchestration following the singer—this is good. As big as Lanza sings, the band is just as big when it has to be, and it can be just as small as if it were Nat Cole crooning when he needs to be.

Production, then, is good; but you can only be as good as your material. They tried to manufacture a hit here, and it's not a natural song. On the basis of effort alone I'd give it a two.

8. Rusty Draper. *Gambler's Guitar* (Mercury).

That's Rusty Draper, isn't it? I know the public is going for this record; but if the original record, by the disc jockey in Chicago who wrote the song himself—Jim Lowe—had been given a chance, that should have been the hit version.

This arrangement follows the

By Leonard Feather

original very closely. Mercury bought the Jim Lowe record, so I can't understand why they put out the two similar versions. Much as I like Rusty Draper's record, I like Jim Lowe's much better. It's more relaxed, more natural. But the public's buying this one.

I don't like piracy or big business or whatever you call it in a case like this, and from that standpoint alone I'll just give it three, because I like

the Jim Lowe record better.

Afterthoughts by Johnny

I was reserving five stars for something really great, and I don't think I heard it. From a mood standpoint, the only recent record I would give five would be Frank Chacksfield's *Ebb Tide*.

My theory is, whatever the mood they're striving for, whether it's a happy one or an exciting one, or unhappy, or romantic, or sexy, or anything else, if they achieve it, it's a good record.

I made a record called *Nina Never Knew* that I thought was wonderful from the standpoint of production, material, arrangement; but the public just didn't take to it. In the final analysis, if you haven't got something the public accepts, you haven't got anything!

Musical Crossword

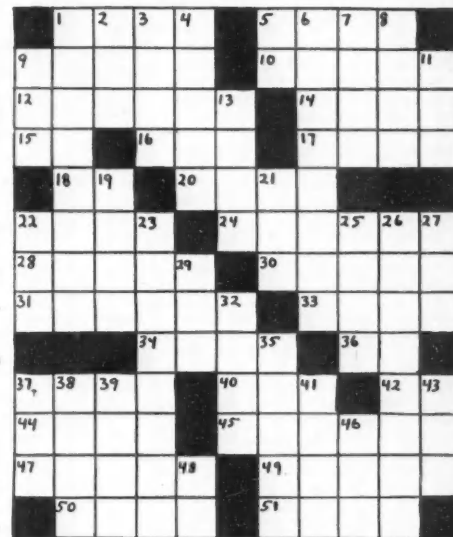
By John Frigo

Across

1. Any sign or symbol in music
5. Without mutes
9. West coast arranger-pianist
10. — Navarro, ex-movie star
12. Last name and first initial of *Silas Marner* author
14. — Pagliacci
15. — Donahue
16. Bob —, Dixie trumpeter
17. —ander was a swoose
18. Pop Perry Como hit of '50
20. The Third —
22. Drummer Sonny —
24. Ma sang and Jimmy plays guitar
28. The Marsala with a trumpet
30. French river
31. Ingratiate
33. Love god
34. Var. of Rhino
36. Bonnie Baker sang with him (init.)
37. The Martin with the fast vibrato
40. Cold month
42. — Trovatore
44. — bus, TV show
45. West coast accordionist
47. These spots make lots of loot
49. Belonging to Marmarosa
50. Benny was known for these
51. Saint-Saens' popular violin solo, *The —*

Down

1. Meandering
2. M —, famous Berigan solo
3. Robert Mitchum is one of — big stars
4. Type of boat



5. Red D—ris, ex-Kenton tenor
6. Adam and Eve's song
7. Petty bandleader
8. A knot or knob
9. A dilly of a liddle
11. Nothing, no
13. —ing, Naal
19. Eleanor Powell's husband
21. First half of 24 across
22. This T — the *Dreams on Me*
23. From Here to —
25. Di —; Mexican for loot
26. Passionate Love song
27. Si
29. Exclamation of derision or impatience
32. Repetitious rhythmic figures
35. Of necessity
37. Abbrev. of fifth above the tonic
38. Arabian chieftain
39. Miss Mangano's hit
41. Cut out
43. — Hite, former leader
46. A Cantor's wife
48. Initials of Sauter-Finegan female vocalist

Puzzle Answer on Page 22

Babe, George On Wax

Chicago—Mercury Records has signed some talent formerly not identified in the platter field. Babe Didrickson Zaharias, famous golfer, and Betty Dodd were pacted to a hillbilly contract and cut five sides. Betty does the singing, and Babe plays the harmonica. The other artist signed is Christine Jorgenson, who will do some special material.

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Country & Western

**DOWN
BEAT**

WSM's 'Grand Ole Opry' Marks 28th Anniversary

Nashville—In the 28 years that Grand Ole Opry has held sway at WSM here, more talent has been discovered on this Saturday night program than any other source in America. Since its inception in November, 1925, the program has played to nearly 6,000,000 people in the Ryman auditorium here, turning away many thousands each week who travel from all over America, just to see this 4½ hour country and western jamboree.

More than 10 million listeners every week are devoted followers and form part of the enormous crowds that pack the various fairs and auditoriums where different Grand Ole Opry troupes play. More than 88 percent of the people attending the Opry come to Nashville just for that purpose. They come to see more than 125 artists perform.

Before World War II the center of c&w music was in Chicago, but during the last decade it swung in to Tennessee. And the main factor was the policy of WSM and the Saturday night show. This has been supplemented by the WSM Artists Bureau, which sets more than \$2,000,000 worth of bookings each year.

Not only does the Opry jamboree have longtime listeners, it also has had more top recording artists on its roster for a longer period of time than possibly any other station. Most of these came from small stations or came directly to the weekly auditions that have proved such a fount of talent for the station. And most of these have been nurtured by Jack Stapp, program director of WSM, who also has charge of the Opry program. In 1938 Roy Acuff and his Smoky Mountain Boys came to WSM and Pee Wee King, winner of *Down Beat's* country and western disc jockey poll last month, also arrived the same year. It was in the latter group that Eddy Arnold got his first real start, later branching out as a solo singer. Arnold won the male singer division of the c&w poll last month.



Eddy Arnold

Soon after, Red Foley and Ernest Tubb joined the station. George Morgan and Jimmy Dickens became postwar favorites, along with Hank Snow and Carl Smith. While the heavy accent is on instrumentalists and singers, there are some fine comedy standbys. Minnie Pearl is well-known throughout the country for her quick quips, and the philosophy of the Duke of Paducah is printed in newspaper columns all over the country. In addition, there is a whole corps of other buffoons who depend on visual tricks to get guffaws from the weekly visitors.

Perhaps one of the greatest talents developed under the aegis of WSM was the late Hank Williams, who died almost a year ago. The singer was reaching a crest which oddly enough has not diminished a year later. His records are still selling strong, and the music which he composed still plays a prominent part on the Opry shows.

While country and western music has really come into its own only in the last few years, with many of the pop hits the hits of the c&w field a few months previously, WSM and the Grand Ole Opry can take much of the credit for helping popularize the country music all over America, not just limiting it to the south.

—sabe

Folksy Music

By HINTON BRADBURY

Jean Shepard, teenage vocalist who made her debut singing *Dear John* with Ferlin Huskey, was in Montana on tour when informed she placed second in *Down Beat's* Female Singer poll and quickly enjoyed a big cry, she was so happy.

Third place winner, Goldie Hill, received the news in Hollywood, where she has meetings with two studios.

Folksy music deejays from many states gather in Nashville Nov. 20-21 to help celebrate the 28th anniversary of WSM's Grand Ole Opry. Last year on short notice, 80 ranking record spinners gathered in the Tennessee city for the first such celebration.

Roy Acuff and troupe are in Korea in the midst of a tour that will cover 30,000 miles taking country songs and music to men in uniform.

T. Texas Tyler in California recording eight sides for Decca... Mollie Bee, Capitol's teenager, stars her own TV show... Wade Ray and Ozark Mountain Boys back from fourth tour of year... Ken Nelson, Capitol a&r man, back at his desk after many weeks on the road.

Pee Wee King on quick trip to Hollywood for confab with publishing partner, Charlie Adams... Alma Records, well-known in sacred field, now pressing pop and folksy numbers for early release... Jack Tucker and his Oklahoma Playboys signed by Debut Records... Carolina Cotton may go to Africa instead of Korea to entertain GIs at Christmas time... Skeets McDonald at The Shed for extended engagement.

Rex Allen in greater demand than ever since *Crying in the Chapel*... Jimmy Boyd's busy schedule allows only two days a week for his school duties... Johnny Bond, Smiley Burnette, Jimmy Wakely, and several others installed costly tape recording units at their home studios... Walkin' Charlie Aldrich played McCoy of Abilene on TV's *Hallmark Hall of Fame* and Tex Ritter did radio version of same show.

Mrs. Charles Tanner, mother of Hank Snow, died in Liverpool, Nova Scotia, after lengthy illness... Radio's latest is Junior Grand Ole Opry broadcast Saturday mornings from WSM... Jimmy Wakely remembers the day he offered Capitol the musical package of Jimmy Wakely and Mary Ford with Les Paul's guitar and was turned down.

You've Got A Date

- Nov. 18—Amelia Galli-Curci, soprano, born Milan, Italy, 1899; Johnny Mercer, songwriter-vocalist, born Savannah, Ga., 1909; Eugene Ormandy, conductor, born Budapest, Hungary, 1899.
- Nov. 19—Tommy Dorsey, pop bandleader, born Mahanoy Plane, Pa., 1905; Bud Green, songwriter (*Once in a While, That's My Weakness Now*, etc.), born Austria, 1897.
- Nov. 20—Dave Ringle, songwriter (*Wabash Blues, There'll Be Some Changes Made*, etc.), born Brooklyn, N.Y., 1894.
- Nov. 21—Coleman Hawkins, jazz tenor saxist, born St. Joseph, Mo., 1907.
- Nov. 22—Hoagland (Hoagy) Carmichael, songwriter-pianist, born Bloomington, Ind., 1899; Benjamin Britten, composer, born Lowestoft, England, 1913.
- Nov. 23—Ernest (Ernie) Caceres, jazz saxist-clarinetist, born Rockport, Tex., 1911; Evans Tyree (Fats) Glenn, jazz trombonist-vibist, born Corsicana, Tex., 1912.
- Nov. 24—Scott Joplin, pianist-songwriter (*Maple Leaf Rag*), born Texarkana, Tex., 1868; Isidor Achron, composer-pianist, born Warsaw, Poland, 1892; Theodore (Teddy) Wilson, jazz pianist, born Austin, Tex., 1912.
- Nov. 25—Helen Jepson, soprano, born Titusville, Pa., 1907; Virgil Thomson, composer-critic, born Kansas City, Mo., 1896; O'Neill Spencer, jazz drummer, born Cedarville, Ohio, 1909; Ethelbert Nevin, composer, born Edgeworth, Pa., 1862.
- Nov. 26—Eugene Istomin, pianist, born New York, N.Y., 1925; Henry L. Levine, jazz trumpeter, born London, England, 1907.
- Nov. 28—George Wettling, jazz drummer, born Topeka, Kas., 1907; Jose Iturbi, pianist, born Valencia, Spain, 1896; Dorothy Collins, pop vocalist, born Windsor, Ontario, Canada; Rose Hampton, contralto, born Cleveland, Ohio, 1909; Frank Black, conductor, born Philadelphia, Pa., 1894.
- Nov. 29—Billy Strayhorn, composer-arranger, born Dayton, Ohio, 1915.
- Dec. 1—Ray Henderson, songwriter (*It All Depends on You, I'm a Dreamer—Aren't We All?*, *That Old Gang of Mine*, etc.), born Buffalo, N.Y., 1896.
- Dec. 2—John Barbirolli, conductor, born London, England, 1899; Milton Delugg, jazz accordionist, born Los Angeles, Calif., 1918; Adolph Green, pop lyricist (*Lucky To Be Me*, *New York, New York*, etc.), born New York, N.Y., 1915; Charlie Ventura, jazz tenor saxist, born Philadelphia, Pa., 1916.

Give
Down Beat
For Christmas

Everywhere You Look, It's Oh Kai!

New York—Kai Winding, one of modern jazz's top trombonists, is in the midst of widespread music activity in the New York area. In addition to his other TV work with Milton DeLugg, Kai blows for Herb Shriner's *Two for the Money* and Fred Allen's *Judge for Yourself*.

He also heads the Monday night sessions at the Tune Timers' lounge in Jackson Heights, where his group includes pianist Tony Aless, bassist Arnold Fishkin, and drummer Morey Feld. Johnny Smith will soon alternate a set of Monday's there until Kai returns.

On Long Island, where Kai lives, the Winding trombone has been associated with Sunday sessions at The Lamplighter and most recently, Club 33. He brings a combo into Birdland Nov. 20 opposite Sarah McLawler. Ernie Royal will be on trumpet. Recording-wise Kai and Vern were included in a Woody Herman date in September to cut Jimmy Giuffre's *Four Others*. Otherwise, not much is happening with Kai.

Landowska Meets TV (& Vice Versa)

New York—Harpsichordist Wanda Landowska recently was seen on NBC-TV's filmed visits to distinguished figures of our time.

On Wanda Landowska at Home, Oct. 25, the 74-year-old Bach expert pointed out: "It is more than my television debut. I have never even seen television."

Rarely heard in public these days, Miss Landowska currently devotes most of her time to recording what she terms her "last will and testament"—the Victor series of Bach's *Well-Tempered Clavier*.

Said the fragile international legend: "I give you my heart; I give you my harpsichord, but I do not give you my little hand." Raising a finger, she explained, "The more people love me, the more they squeeze it."

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The Search For Talent

Agents Still Best Source For New Stars: Gabler

Third in A Series

New York—Milt Gabler, head of artists and repertoire for Decca, lit another cigar and said, "If you're in this business, you're looking for new talent all the time—24 hours a day. Including Sundays."

"There are many ways in which we hear about talent, but usually an agent or a manager will bring someone to our attention. Also our own salesmen and field men have recommended artists, and so have songwriters, publishers, and disc jockeys. We do get a number of things through the mail, but we don't encourage it. Most of what we hear that way just isn't very good."

A Down Beat Type?

"In recent weeks, Decca has signed number of new people we expect a great deal of. Joe Glaser told us about Pat Morrissey, for example. She's a *Down Beat* kind of singer—in between Billie Hol-

day and Peggy Lee with her own recognizable sound and style."

"Milton Berle introduced us to Charlie Applewhite and another new boy, Georgie Shaw, was brought here by his personal manager. Janet Brace, who phrases intimately and warmly, also came here via her manager. We've signed Marion Caruso, too. She's a fine straightforward kind of singer."

More Examples

"As for Dick Noel, another new vocalist, our field man in Cleveland and his own manager combined to bring him to us. We have yet another singer—a boy with terrific power—Randy Sabatini. Kitty Kalen's work I've known for years, and I signed her because I believe that with the right song she could really come through."

"Also newly signed are two trios—The Topnotchers and a novelty unit headed by Fletcher Peck that recently won the Arthur Godfrey Talent Scouts program. New arranger-conductors at Decca are George Sirano and Jack Pleis. So you can see we've been quite active in our search for talent."

Must Have Style

"What I look for in a singer is a recognizable and pleasant vocal sound and a definite style. As for how long we'll stay with new talent, it depends on the individual artist. You have to give them at least two shots to be fair. You do get a reaction, of course, even on one record but by the second time around, you generally have a pretty good idea of what may happen."

"What about bands? Well, the band business is in better shape than it was three years ago, but bands are still not a factor on records as they were 10 and 12 years ago. I exclude, of course, orchestras like Guy Lombardo's. But it's very difficult for the average band to sustain itself over long periods of time. And remember, too, that what sold most of the big bands in the

past were exceptional vocalists and vocal arrangements. The big instrumentalists are few and far between."

A Prediction

"That doesn't mean a band can't make one big record and have followups. I think the next big band will be the Commanders, an instrumental unit we've developed here. They represent the arranging and thinking of Toots Camarata. Then, too, I've signed Tony Pastor and Ray McKinley since I've been here, because they also have a distinctive method of vocalizing. So it's not that I dislike bands."

"And bands are still the best training grounds. Today a kid doesn't do his or her apprenticeship with dance bands the way they used to. They get somebody to make a record—a publisher or a writer—or they back it themselves. Then they hustle around to radio stations with it and if it clicks, the first thing you know they're making more than a bandleader without having learned the trade. That's why there are so many one-shots in the business these days."

Learn Trade First

"So my advice to those who want to break into the music business is to learn their trade by working with older professionals and listening to their advice. A singer should work on sustaining radio shows with house orchestras. He should listen to as many records of all types as possible—even of vocalists he dislikes but who have made it. He should try to analyze why other people have achieved success."

"And having listened to those who have arrived, the young singer should try to use those tricks and those portions of successful deliveries that happen to fit his particular style. And by continued usage, he should come up with a sound and style of his own."

"Finally—a last bit of advice—sing the melody and sing the correct words."

—nat

Composers Turning 'Songpluggers' Now

New York—Thomas Scherman, conductor of the Little Orchestra Society, is always looking for new compositions. To facilitate his search, he has inaugurated a series of open-house-for-composers

French Horn Has Won Place In Jazz: Graas

(Ed. Note: The most significant recent development in the jazz field is the entry of musicians who not only have an understanding and appreciation of the jazz idiom but who have had thorough academic schooling in music. One of these is John Graas, whose professional career is illustrative of the new movement. Graas started with the Indianapolis and Cleveland symphony orchestras, moved from there to the Claude Thornhill band, Benke-Miller, and Stan Kenton. He has recorded with the Shorty Rogers, Louie Bellson, Gerry Mulligan, and many other modern jazz groups, including his own on Trend. One of Hollywood's most successful freelance musicians, he is currently on tour with Liberate.)

By John Graas

Up to now—this period of the "good" sounds—the French horn has been slowly entering the jazz scene, and today it is finally accepted as a good jazz instrument.

The French horn is a *tone* instrument, and its sound should not be distorted; fortunately distortion of its natural tone never has been necessary. In the early days of jazz, and even up to the present "cool" period, most jazz instrumentalists distorted their sounds—they bent notes, growled and honked to create a jazz feeling.

This is not to say that great jazz—for that period—wasn't being played. But in that style there simply was no place for the French horn.

This Is The Golden Era

Today is the golden era for sound—particularly since the advent of real high fidelity recording and reproduction equipment. Note the clear, pure sound produced by today's saxophone players; and ditto for our brass men.

Note the jazz inflections created by subtle accents; also the beautifully pure, often contrapuntal lines, the fast-moving, often atonal chord-changes used by our modern arrangers, plus the impeccable execution of our modern musicians. The sound of the French horn fits here.

The first intelligent use of the French horn was, I believe, by

afternoons in his Carnegie Hall studio.

"By giving a composer an opportunity to present his score for consideration in person," says Mr. Scherman, "I will be able to form a much fairer impression of the music than I would by simply reading through the manuscript."

Each classical equivalent of a songplugger will get 45 minutes. "It's like a psychiatrist," adds Scherman, "only I offer them a piano instead of a couch."



John Graas

Claude Thornhill, and I was lucky enough to be with the first (1941-42) Thornhill band. The next important step was the use of the French horn in small groups headed by Miles Davis, Shorty Rogers and Gerry Mulligan. This is because the instrument always has been especially effective in small, intimate-style units, in which it is used as a woodwind, rather than a brass, instrument.

Curiously enough, Kenton, who has always been associated with loud brass, was very insistent that the woodwind sound of the French horn should be preserved in his great concert groups.

Shorty's First Group

Shorty Rogers was playing with and writing for Kenton then, and it was while we were on tour that Shorty formed his first small group. Working with Shorty in the Kenton orchestra and later studying with him gave me confidence in my theory that jazz blown on a French horn would have a "looser" and more fluid sound than most other instruments—despite the fact that the French horn always has been held to be an instrument of little or no flexibility.

On my first four sides for Trend, *Bananera*, *Frappe*, *Not Exactly*, and *6-4 Trend*, the group sound as recorded came out just about exactly as what I had been trying to achieve. As nearly as I can describe it, the sound is derived from the French horn lead, with the horn sound permeating the whole group. I think we caught something excitingly new and interesting.



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Accordion To Scholl

By CLIFF SCHOLL

There have been so many queries about accordion music that from this point on I plan to bring to view not only the new releases, but also music that I am sure most accordionists are not aware of. In the last few years, the copyright owners of popular music decided that there were enough of us to warrant publishing accordion arrangements on a profitable basis.

Actually, if the notation problem could be settled, the production would be doubled. The publisher does not want to throw his money away on the wrong type of notation. I know for a fact that a particular large publisher using the unpopular type of notation took the bull by the horns and put on the market a tremendous group of his best selections, only to find a year later his shelves lined from top to bottom and a deficit in his money box—he is not a very happy man.

No Limit

Also, the publisher cannot limit himself to printing just big-note simple arrangements. This trend seems to dominate, and accordionists with more than a year of instruction resent these baby setups. Though the largest sales do come from this group at this time, some of the publishers realize that this psychological factor of resentment requires a second arrangement for intermediates.

To my way of thinking, this intermediate group has been neglected and it is actually the largest of the three groups. These players can, and want to play double notes. The teachers, too, feel that progress can only be made when there is an incentive, so some arrangements are available that incorporate both ideas.

Recently Bregmann, Vocco and Conn of New York released 16 of their best numbers in a folio titled *B. V. C. Hit Parade of Songs*. I had the pleasure of doing it in the aforementioned manner where the melody line is in standard size

notes for the beginner and the harmony is printed in tiny notes detached from the melody and optional. Shapiro and Bernstein of New York also released a terrific folio called the *Gem Big Note Collection of Accordion Solos*, by Robert C. Haring. Mr. Haring employs the use of small notes for the more advanced student. These folios contain the well known popular standards and not one is a dud.

Third Group

The third group of players includes professionals and advanced students, who either fake or use piano score. Though there are some

fine arrangements, there are not enough. So now we realize the tremendous burden thrust upon the shoulders of the publishers financially and otherwise. To fulfill the needs of all accordionists, three or four graded arrangements are necessary.

For example, *Rudolph the Red-Nosed Reindeer* is available to beginners in an arrangement by Pietro Deiro Jr.; intermediates can use the Galla-Rini arrangement, and now the St. Nicholas Music Co. of N. Y. commissioned me to make the concert fantasy, part of which is illustrated on this page. This publisher is interested in reaching all accordionists, thus the three-graded arrangements. They also have two accordion band arrangements, and I am now preparing a concert accordion band arrangement for the next season.

More on accordion music next time. Until then, send all questions to Cliff Scholl, 2 Oak St., White Plains, N. Y.

Rudolph The Red-Nosed Reindeer

Accordion Concert Fantasy

By JOHNNY MARKS

Tragicamente

Tranquillo

legato

Maestoso

molto accel.

molto rit.

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Strictly Ad Lib

(Jumped from Page 3)

when the producers declined to hire a pit band for the show's one-acter in Oakland. They were finally brought around after pit band specialist Eddie Harkness grabbed producer Paul Gregory as he got off the train from Sacramento in one of the least-winning-of-friends episodes of the year.

Carmen Mastren in town with the Morton Downey show for an appearance at the postmasters' convention . . . Guitarist Nick Esposito's Clef sides released on an EP with considerable interest among local deejays . . . William Melander, known to thousands of Northern Californian record collectors as "The Old Man," died this fall and his store on Eddy street has been taken over by Ed Hoffman formerly with the MGM distributors here . . . Billie Holiday scheduled to follow Ivory Joe Hunter into the Down Beat club Nov. 24 . . . the Cable Car Village, erstwhile jazz spot, has folded.

Spike Jones, in town for a three-weeker at the Curran theater, made every disc jockey show in town and flooded the papers with publicity for one of the best-publicized local appearances in years . . . Jimmy Sheldon, local pianist and composer, had his Nob Hill Nocturne recorded by the Del Courtney ork for Dot . . . Songwriter C. B. Croque now in the retail record business with Music City in Berkeley . . . George Lewis' New Orleans band recently played a big pregame rally at University of California and also did a TV show for the Museum of Modern Art.

CLEVELAND: Teddi King, who has had the strangest string of bookings in the area, finally found her room in the Theatrical Lounge. Aided by the Joe Howard Trio, she was signed for four weeks but had to cut her stay in half because of a conflicting record date. Also on the bill: Buddy Greco and Ellie Frankel's trio. Buddy has been doing a nightly broadcast from there aided by DJ Phil McLean.

The Statler has postponed the Helen Traubel Thanksgiving date. She'll be in New Year's Eve, instead . . . Georgie Gobel due at the Skyway Nov. 19, following Tony Bennett . . . Nanette Fabray opened

at the Hollenden's Vogue Room November 5 . . . The Tia Juana did a record business for their new policy with singer Tommy Edwards. He closed Nov. 1 and was replaced by the first combo act the place has booked—George Shearing, who was there until Nov. 11, and it looks like the Tia Juana's experiment is paying off.—m. k. mangan

BOSTON: Visiting performers June Valli, Jerry Vale, and Larry Storch along with Boston's Pat O'Day, Jan Strickland, Larry Marvin, and Don Dennis were hailed before the Boston AGVA board for appearing on Red Feather Charity show that was taped at 2 a.m. in Steuben's for delayed airing by local stations. Promoters goofed and cleared only with AFM, which left Art Tatum, Nellie Lutcher, Jones Bros., and Elton Britt clean. Handlers told all artists they were cleared. AGVA members appeared before the board one at a time, and the panel understood but found group guilty. Punishment was unannounced at presstime. Best bet is suspended fines. Entire scene made for nasty hassle and left bad taste all around.

Advance ticket sales for Festival of Modern Jazz indicated full house for both shows. Same report arrived from Hartford. Festival showcases Stan Getz, Dizzy Gillespie, June Christy, Errol Garner, Slim Gaillard, and Candido, all working with the Stan Kenton orchestra. Storyville owner George Wein sponsored the group in Symphony Hall. Festival date caused jazz-jock John McClellan to move his Charlie Parker concert date into the future again.

Terry Gibbs vibed his way through a week at Storyville . . . Beryl Booker booked to follow; Lee Wiley rumored at presstime to share bill . . . Duke Ellington heads in for Nov. 20 start on ten day stay . . . Hi-Hat offered a full November with James Moody in front; Charlie Ventura with Roy Kral and Jackie Cain; Dinah Washington, and Sarah Vaughn coming in for Thanksgiving dinner and a 12-day visit.

Sabby Lewis continues at Showtime . . . Ace Harris took over the piano at the Glass Hat, while Jo Thompson moved over to 123 Club . . . Fat Man Robinson held over at the Knickerbocker . . . Ray Eberle played a week at Seymour's Crystal Lounge in Sharley, Mass. . . . Boots Mussulli, former Kenton

(Turn to Page 22)

Angels With Clean Faces

New York—Angel Records, new American label for British Columbia, will issue its classical sets in two packages. The \$5.95 unit will include a sealed plastic envelope in an album cover with art work and program notes. For a dollar less the consumer gets a plain jacket and—presumably—dust.

First releases will include La Soala performances of *I Puritani* and *Tosca*. Also in prospect is Poulenc's *Les Mamelles de Tirésias* presented at Brandeis University's Festival of the Comic Spirit this summer. The Angel performance is by the Paris Opera-Comique.

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Counterpoint

By NAT HENTOFF

Part 2: An Examination Of Jazz Forms

The only instruments used thus far on the Hall Overton-Teddy Charles *New Directions* LPs have been piano, vibes, drums, guitar, and bass. Both hope to find other musicians interested in working along the lines described by Overton in the

last *Counterpoint* column ("seeking the unfamiliar to stimulate group imagination.") "Obviously," says Overton, "We can, and we need to, enlarge the instrumental effects possible by using trumpet, clarinet, trombone, and other instruments. I hope other musicians will carry it on."

In Volume 3, to be released before the end of the year and made by Teddy Charles on the coast, there will be bass, drums, vibes, trumpeter Shorty Rogers, and tenor Jimmy Giuffre.

Words From Teddy

Here is what Teddy has to say about Volume 1 for which he was

largely responsible and, briefly, about Volume 3:

"The basic goal was to present some possibilities of jazz playing previously unexplored. I tried to utilize some of the materials of post-impressionistic music (with help from Hall) and modern jazz. My contention is that improvising in a performance is predominantly influenced by, or arises directly from, the musical environment . . . I set out to see what would occur in practice when using different musical structures from what has now become conventional jazz."

" . . . My thought was to allow a

more natural creative flow. I would use my own settings instead of Bird's or Miles' or who have you? (As opposed to the Tristano approach of superimposing more complex tonal and rhythmic material on the same old, tired progressions, which has always, with a few exceptions, sounded artificial to me.)

An Example

"For example, on *Edging Out*, the first coda section with ad lib solo by Jim Raney results in quite different jazz playing than any I've heard. It's very beautiful and strange and definitely arises from the tonal and rhythmic mood of the section. Also, the blowing in the principle jazz section and coda is freer and not restricted to usual jazz material."

"The same is true of *Tunisia*, which is an abstraction of the Afro-Cuban style using more complex and somewhat irregular rhythms and more dissonant harmonies than those used in conventional jazz. I believe it succeeds in generating a very different feel."

New Horizons

"The other two works in Volume

1, *Nocturne* and Raney's *Composition For Four Pieces*, represent an attempt to write in the direction of possible jazz developments and to serve as self-instructive material on which to base future work in improvising. (Some results of this will be heard in Volume 3.)

"One of the goals was to learn from the results, and perhaps jolt other musicians out of the all but universal imitative complacency and strong retrenching reaction in today's jazz. Surprisingly enough, from my experience this is more prevalent among the younger cats than those around 25-26 and over."

Time Will Tell

"Time will tell of the achievement of this aim. To sum up in more general terms, the *New Directions* series is to indicate through records the possibilities for future development in jazz playing and writing, and to record some achievements in the persistence of jazz as an evolving form of expression."

"I have certainly learned considerably from working on and performing the material—particularly from Hall's work in Volume

Coast's Rendezvous Put Up For Auction

Hollywood—The Rendezvous ballroom, Balboa Beach dance spot until recent years a key spot in the west coast band business, was due to go on the auction block early in November. Whether any attempt would be made to continue operation as a dancing establishment was strictly a question mark.

The Rendezvous is recalled as starting point of Stan Kenton, who launched his career as a band-leader there in 1941.

2. As an example of what I mean by the value of this challenging activity, at the time Hall proposed Volume 2, I considered it impossible for me to improvise in such complex media.

"The records have created an interest among some of the most thinking musicians on the west coast with whom I had the rewarding experience of working on two new albums. And I think the later works will reveal progress along the earlier lines as well as the introduction of some new material by Jimmy Giuffre, Shorty Rogers, and Shelly Manne."

"Moreover, it was, and continues to be, a ball to play these things, which, after all, is what jazz should be."

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Albert, Abbey (Statler) Washington, D. C., h
Anthony, Ray (On Tour—Midwest) GAC; (Chubby's) Camden, N. J., 12/4-10, nc

Bair, Buddy (Officers) Valparaiso, Fla., 11/20-26, pc; (Officers) Montgomery, Ala., 11/29-12/5, pc
Barron, Bob (On Tour—N. Y. territory) MCA

Borr, Misha (Waldorf-Astoria) NYC, h
Bothie, Russ (Paradise) Chicago, b
Brandwynne, Nat (Waldorf-Astoria) NYC, h
Brown, Les (On Tour—West Coast) ABC

Cabot, Chuck (On Tour—Texas and Oklahoma) GAC
Carlyle, Russ (Trancon) Chicago, Ill., h
Cayler, Joy (Officers Club) Maxwell Air Force Base, Montgomery, Ala., Out 11/28, pc; (On Tour—Texas) GAC

Clifford, Bill (Riverside) Reno, Nev., h
Cross, Bob (Statler) Buffalo, N. Y., Out 12/2, h
Cugat, Xavier (On Tour—South Pacific territory) MCA

DeVol, Frank (Lido) Long Beach, Calif., b (Saturdays only)
Duroso, Michael (Copicabana) NYC, nc

Ferguson, Danny (The Cipango) Dallas, Tex., pc
Fields, Shep (On Tour—Texas) MCA
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour—Eastern states and Ohio) GAC

Foster, Chuck (Aragon) Chicago, 11/24-12/20, b

Garber, Jan (On Tour—Texas & Oklahoma) GAC
Glasser, Don (Balinese Room) Galveston, Tex., nc; (Tulsa Club) Tulsa, Okla., 11/28-12/2, h

Gray, Jerry (Ambassador) Los Angeles, 11/25-12/2, h

Harris, Ken (Mayflower) Washington, h
Harrison, Cass (Warwick) Philadelphia, 11/24, h

Hawkins, Erskine (Savoy) NYC, 11/19, h
Herman, Woody (Auditorium) Sioux City, Iowa, 11/24-29, h

Hill, Ray (Coral Gables) North Weymouth, Mass., Out 11/18, h
Hill, Tiny (On Tour) ABC

Howard, Eddy (Casaloma) St. Louis, Mo., 12/4-6, b
Hunt, Pee Wee (Meadowbrook) Cedar Grove, N. J., 11/18-20, rh; (Blue Mirror) Washington, D. C., 11/3-12/5, nc; (Casino) Toronto, 12/10-16, t

James, Harry (Ambassador) Los Angeles, Out 11/24, h; (Chicago) Chicago, 11/27-12/3, t

Jerome, Henry (Edison) NYC, h
Jurgens, Dick (On Tour—Texas) MCA

Kenton, Stan (On Tour—Midwest) GAC
Kera, Jack (Beverly) Shreveport, La., out 12/12, nc

King, Henry (Palmer House) Chicago, h
Kistler, Steve (Statler) Detroit, Mich., h

Lande, Jules (Ambassador) NYC, h
LaSalle, Dick (Palmer House) Chicago, In 11/19, h

Lombardo, Guy (Roosevelt) NYC, h

McGrane, Don (Radison) Minneapolis, Minn., h
McGuffin, Wayne (Highlands), Tri-Cities, Wash., out 12/25, h

McIntyre, Hal (On Tour—South & Ohio) GAC
McKinley, Ray (Peabody) Memphis, Out 11/29, h; (On Tour—South) GAC

McNeely, Big Jay (Celebrity) Providence, Out 11/22, nc; (Latin Quarter) Montreal, 11/23-29, nc

Martierie, Ralph (On Tour—South & Ohio) GAC
Masters, Frankie (Conrad Hilton) Chicago, h

Morgan, Russ (Statler) NYC, Out 12/3, h
Morrow, Buddy (Melody Mill) N. Riverside, Ill., 11/25-29, nc

Neighbors, Paul (Aragon) Chicago, Out 11/22, b

Palmer, Jimmy (On Tour) ABC
Pastor, Tony (On Tour—Ohio) GAC

Perrault, Clair (Town Club) Corpus Christi, Tex., nc

Petti, Emil (Baker) Dallas, Tex., Out 11/29, h; (Jung) New Orleans, 12/1-1/12/54, h

Phillips, Teddy (Music Hall) Houston, Tex., Out 11/22; Wichita, Kans., 12/4-5

Reed, Tommy (Statler) Buffalo, 12/3-12/6/54, h
Rudy, Ernie (New Yorker) NYC, h

Schreiber, Carl (On Tour—Midwest) Smith, Jesse (King Philip) Wrentham, Mass., h

Straeter, Ted (Plaza) NYC, h
Strong, Benny (Palladium) Hollywood, Out 12/23, b

Sudy, Joseph (Warwick) Philadelphia, 12/4-25/54, h

Thornhill, Claude (On Tour—East) GAC

Wapner, Buddy (Recreation Center) Saginaw, Mich., nc

Watkins, Sammy (Statler) Cleveland, Ohio, h

Weems, Ted (Statler) Los Angeles, Out 12/16, h

Welk, Lawrence (Aragon) Ocean Park, Calif., Out 2/10/54, b

White, Pres (American Legion) Hornell, N. Y., nc

Wills, Bob (On Tour—Texas) MCA

Combos

Alger, Will & Salt City Five (Grand View Inn) Columbus, O., 11/25-12/8, nc

Ammons, Gene (On Tour—Virginia) MG

Bell Trio, Dave (Beritz) Rock Island, Ill., Out 11/22, cl

Brown, Charles (On Tour) SAC
Brubeck, Dave (Sardi's) Los Angeles, Out 11/30, nc

Burgess Quartet, Dick (Carnival) Hurley, Wis., nc

Clovers (Gleason's) Cleveland, 12/1-6, nc
Condon, Eddie (Condon's) NYC, nc

Dale Duo (Lighthouse) NYC, nc
D'Amico, Nick (Roosevelt) NYC, h

Davis Trio, Bill (Peps) Philadelphia, 11/23-12/5, nc

Domino, Fats (On Tour) SAC
Dominoes (On Tour) ABC

Engro, Johnny (Elmo) Billings, Mont., nc

Fields, Herbie (Columbus Center) Chester, Pa., 11/18-22, nc

Franklin Quartet, Marty, (Airport), Brooklyn, N. Y., nc

Fulton, Lowell (Chesterfield Bar) St. Louis, Mo., 11/27-12/5, cl

Furness Brothers (El Rancho) Chester, Pa., 11/18-22, nc

Garner, Erroll (Concert Tour) MG
Gaylords (Sciola's) Philadelphia, Out 11/21, nc

Getz, Stan (Sardi's) Hollywood, Out 12/3, h

Gibbs, Ralph (Iroquois Gardens) Louisville, Ky., c

Gillespie, Dizzy (On Tour) SAC; (Birdland) NYC, 12/10-30, nc

Green, Benny (Blue Note) Philadelphia, 11/23-28, nc

Heywood Trio, Eddy (Clef) Oakland, Calif., Out 11/25, nc

Hodges, Johnny (Colonial) Toronto, 11/30-12/5, nc; (Rouge Lounge) Detroit, 12/8-20, cl

Hope, Lynn (On Tour) SAC

Jackson, Bullmoose (Loop) Cleveland, 11/23-29, cl

Jamal, Ahmad (Hi Hat) Chicago, Out 12/8, nc

Janis, Conrad (Childs Paramount) NYC, r

Jordan, Louis (Seville) Montreal, 11/19-12/2, nc; (Uptown) Philadelphia, 11/26-12/2, nc

Lee, Vicky (Iroquois Gardens) Louisville, Ky.

McCune, Bill (Astor) NYC, h
McPartland, Jimmy (Nick's) NYC
McPartland, Marian (Hickory House) NYC
Merlino Trio, Joe (Coral Gables Lounge) North Weymouth, Mass., Out 11/14, cc

Strictly Ad Lib

(Jumped from Page 20)

altoist, readying group for cutting date with original jazz sides . . . Young Boston vibeman, Johnny Rae, left the Al Vega Trio for gig in N. Oxford, Mass. . . Frolics of new jazz policy in Boston with clever crew under clarinet of Buzz Billingsly . . . Nelson Riddle in town from coast to plug new side on Capitol with jocks.

—buddy deane

BALTIMORE: With the advent of major league baseball to Baltimore for the first time in over 50 years, music lovers are excited by reports that main clubs are anticipating name policy, in connection with the added traffic expected in Baltimore when the big games get under way . . . Charlie Parker and Sonny Stitt are expected shortly in Club Tiajuana, following Milt Buckner. Paul Quinichette followed at the Comedy Club by Bill Doggett, the organist, and his group . . . The Casino has been featuring Cecil Young and his modern sounds . . . Count Basie and The Dominoes are coming into the Coliseum, featured on the bill with Jackie Robinson. Fall season sees disc jockeys pushing teen-age dances with jock-

Milburn, Amos (Mucho) Penna Grove, N. J., Out 11/21, nc
Monte, Mark (Plaza) NYC, h
Morris, Joe (On Tour) SAC

Nocturnes (Gay Haven) Dearborn, Mich., Out 11/22, nc

Orioles (On Tour) SAC

Parker, Charlie (Beehive) Chicago, 11/20-12/10, nc

Parker, Trio, Howard (Navajo Hogan) Colorado Springs, Colo., nc

Pavone, Tommy (Rock Garden) Williamette, Conn., f
Peterson Trio, Oscar (Black Hawk) San Francisco, 11/20-12/3, nc

Rico Serranades, George (The Dugout Lounge) Duluth, Minn., cl
Rivera, Ray (Ciro's) Kew Gardens, L. I., N. Y.

Rocco Trio, Buddy (Powers) Rochester, N. Y., h

Roth Trio, Don (Kansas City Club) Kansas City, Mo., Out 1/2/54, pc

Scott, Stewart (President), Kansas City, Mo., h

Shaw's Gramercy 5, Artie (Embers) NYC, Out 12/5, nc; (Rendezvous) Philadelphia, 12/7-19, nc; (Colonial) Toronto, 12/28-1/2, nc

Shearing, George (Rendezvous) Philadelphia, 11/25-12/5, nc; (Copa) Pittsburgh, 12/7-12, nc; (Esquire) Dayton, O., 12/14-18, nc

Simmons, Del (London Chophouse) Detroit, Mich.

Sparks Duo, Dick (Annex Bar) Sandusky, O., cl

Stitt, Sonny (Tia Juana) Baltimore, Md., Out 11/29, nc; (Emerson's) Philadelphia, 11/30-12/5, nc

Teagarden, Jack (Colonial) Toronto, Out 11/21, nc; (Rouge Lounge) River Rouge, Mich., 11/23-12/6, cl

Tipton Trio, Billy (Monkey Room) Sillman Hotel, Spokane, Wash., cl

Trenier Twins (El Rancho) Chester, Pa., 11/25-29; (Sciola's) Philadelphia, 11/30-12/2, nc

Wagman Trio, Les (Bel-Air) Brooklyn, N. Y., nc

Walker, T-Bone (Toast of Town) Chicago, 11/25-12/8, nc

Williams, Paul (On Tour) SAC; (Emerson's) Philadelphia, 12/7-12, nc

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ey-bandleader Ralph Phillips playing at Skateland . . . Famous Ballroom has opened its doors to the younger set for the first time in years to people under 25. Current attraction every Sunday afternoon is Billy Haley, whose records have caused quite a stir in this area. Kitty Kallen appears at the Famous with Haley on Nov. 25. Local bandleader Zem Zemerall playing for dancing at these matinees . . . Charlie Ventura in for a stand at the Serf Club.

—buddy deane

MIAMI: Upon the stage of the recently-reopened Five O'Clock club romped the boisterous Novelites with Barbara Black as the extra added . . . Betty Reilly, after a week at the Olympia theater, took over the star spot in the Saxony hotel . . . Charlie Farrell headlining a Clover club show that included: Peggie Gree, Ted Lawrie, Arne Barnett, and the Jack Stuart trio . . . The Buddy Lewis group is in a long term at the Old Mexico . . . The Billy Marcus band on the Roseland ballroom stand . . . Carole Frohman at the Sans Souci.

Eddie Chavez band, with tenor man Eddie Gralka, back in this area. Other returnees: Eddie Snyder, Freddy Calo band, the Four Bits from Bermuda. Disc jockey and erstwhile reedman Herbie Berg added a four-hour nightly classical music FM show to his regular two-hour afternoon stint spinning on WWPB . . . Freddy Siske is in the Lenny Dawson crew at the Five O'Clock . . . Bassist Sheldon Yates was added to the Paul Lewis combo . . . Rumors prevalent here have the Twenty Two club, and possibly the lounge of the Beachcomber, housing name jazz talent this season.

Meager ticket sales resulted in the cancellation of a late October concert date at the Miami Beach auditorium of the Wayne King orchestra. It was reported the date sold less than \$400 in tickets, and Sam Grisman refunded patrons' money. The waltz king's previous night's date at the Dade county auditorium grossed a fast \$1,800. Promoter Grisman also has forthcoming Sammy Kaye and Guy Lombardo concert engagements lined up for local display.

—bob marshall

TORONTO: Band policy at the Colonial continues with Jack Teagarden in for two weeks following Woody Herman . . . When Charlie Barnett left town after his week in the same spot, he took two local types with him: singer Patty Lewis and her husband, pianist Red Mitchell . . . Vic Damone did a good week at the Casino, and Hank

Snow was booked in to follow him. Also slated for a November appearance is Pee Wee Hunt.

Bruce Stevens, who plays the Toronto-Montreal-Buffalo circuit regularly, picked up a slide sax in a Queen St. pawn shop and plans to work it into his act . . . Whitey Haines, local sales promotion man for Capitol Records, has two of his songs on wax. One is Would It Be Wrong, cut by Lombardo on Decca; the other, Isle of Compobello, by Earl Heywood on Victor. What's with Capitol? —alex barria

MONTREAL: Milt Sealey now in Europe studying piano at the Paris conservatory . . . Earl Hines kept for a second week at the Latin Quarter. Sidney Bechet may go in, also Charlie Barnet . . . Frances Langford and Bill Kenny's Ink Spots among fall lineup at the Seville . . . Local dj Henry Ramer has written lyrics to a Beethoven melody and had it recorded by Dino Vale on Apex records. Title is Hold Me Close.

Quebec liquor police closed Café St. Michel for violations of the law. Now that part of town is without any club whatsoever . . . Tony Bennett came in for a week at the Chez Paree prior to Connie Boswell's successful stay . . . Jeannie Garden now with Bob Hopkins band Fridays at the Legion hall . . . Guitarist Tony Romandini's trio at the Casa Loma . . . Oscar Peterson may be at the Latin Quarter during January. Other JATP stars to follow, one or two at a time.

Louis Jordan, Harmonica Rascals, and Bob Manning among November names at the Seville. —henry f. whiston

Answer To Puzzle

(Puzzle on Page 17)

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